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WILLIAM BREACH
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Vol. XV

CHAPEL HILL, N. C., MARCH, 1929

No. 4

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Editorial Comment

PAUL J. WEAVER, Chapel Hill, N. C., *Editor*

ARE YOU DEAD OR ALIVE?

Just a year ago over five thousand music educators met together in Chicago—the largest group of the sort in the history of this or any other country. This spring even a larger number will be gathering at the six important meetings being held: Research Council in Cleveland in February; Southern Conference at Asheville, March 6-8; Eastern Conference in Philadelphia, March 13-15; Southwestern Conference in Wichita, April 3-5; Northwest Conference in Spokane, April 10-12; and North Central Conference in Milwaukee, April 16-19.

The question is, are *you* professionally dead or alive? Are you satisfied or healthily dissatisfied with your own work and with the conditions surrounding it? Is your education so completed that you can safely say you know it all, or are you still in the midst of the learning process? Are you plodding along with your daily task in your own community to the exclusion of all else, or are you working with a vision which looks to the future and which radiates your influence beyond your own immediate field?

If you belong in the first category, we'll be glad to order flowers for you! If you belong in the second, you are necessarily a member of one (which means all) of the Conferences. For the Conferences stand for progressive improvement of the individual, of the mass of individuals, of music, of education, of music in education and education in music. If you can't take advantage of one of the meetings this spring, the least you can do for yourself and for the cause is to send in your \$3 or \$5 for active or contributing membership, which will entitle you to the Book of Proceedings containing all the papers and discussions from all the meetings. Send your check today to your state chairman or your Conference treasurer or to the JOURNAL office.

PLEASE NOTICE

We're telling you well in advance that, if you want the JOURNAL sent to you next fall, you will have to *notify us on September first*, giving your then correct mail address. We'll send it to you if we hear from you, but we won't if we don't!

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**DIRECTORS
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CAMPS**

At the request of President Glenn, we announce the attitude of the National Board of Directors on the matter of summer camps for band and orchestra students. This Board is made up of the official representatives of all of the Conferences.

The National High School Camp at Interlochen, Michigan, is a direct outgrowth of the activities of the Conference Committee on Instrumental Affairs. A number of other summer music camps have been formed or are in process of formation. Questions have therefore risen as to the exact relationships between these camps and also as to the exact relationship of the Conference to the National Camp.

The National Camp Advisory Committee requested President Glenn to present to the National Board of Directors "the matter of obtaining a formal statement of the intimate relationship which the National High School Camp bears to the National Conference and also of suggesting to Mr. Maddy, President of the National Camp, that as the representative of the National Conference he should cooperate with other musical camps in order that they shall be integrated in a unified plan and shall all contribute to the primacy of the National High School Camp."

These suggestions were made officially to the Board of Directors, which, by unanimous vote, instructed President Glenn to appoint a committee to handle the situation; the members of the Board were unanimous in feeling that a cooperative plan should be evolved for these camps similar to the plan now existing between the National and the Sectional Conferences.

CALIFORNIA The officers of the Conferences extend hearty greetings to the California Public School Music Conference, which meets in San Francisco,

March 25-27. California is the only state in the Union not covered by our sectional conference organization, and it is the fond hope of the Conference officers that the California group may soon find it possible to affiliate itself officially with the National Conference.

**NATIONAL
MUSIC
WEEK**

National Music Week is scheduled for May 5-11, the special approach this year being along the lines of an inter-relationship of schools and homes, children and parents, to the ultimate advantage of school music instruction. This movement has grown amazingly during the last few years, and should have the active support of every school music teacher. Lack of space prevents our detailing the plans for this year's celebration; inquiries about them should be addressed to Kenneth S. Clark, National Music Week Committee, 45 W. 45th, New York City.

DR. CLARK

On Friday, February 15th, Temple University in Philadelphia honored itself and the music education profession by giving to Mrs. Frances Elliott Clark an honorary degree of Doctor of Music. Her countless friends throughout the country will be happy that this distinction has come to the "Mother of the Conference."

**IN-AND-
ABOUTERS**

We're great on organization these days! Two more notices of local organizations have come to us: the In-and-About St. Louis Music Club, which meets monthly and has a membership of over one hundred music supervisors; and the Central Ohio Supervisors Club, which has just been organized under the presidency of Faye Rees of Columbus.

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M. T. N. A. It is impossible to review here the Christmas meeting of this splendid association of music educators, but we know that all JOURNAL readers will be interested in knowing that, at the end of an inspiring three-day program, our genial and distinguished friend, William Arms Fisher, was reelected to the presidency. May the organization flourish under his able leadership!

PLANS FOR LAUSANNE

Many of the details for the Lausanne program have been worked out, and every indication points to an epoch-making meeting there the week beginning August 2nd. The British Committee announces the following distinguished speakers and chairmen: Dr. W. C. Whittaker to speak on "The Use of Classical Song in School Work"; Percy A. Scholes to speak "On Good and Bad in Music"; Edwin Evans to speak on "What the Modern Movement in Composition means to the Teacher"; Dr. C. W. Saleeby to speak on "Music as Medicine"; Dr. Edward C. Bairstow to speak on a subject to be announced later; Jacques-Dalcroze to speak and give a demonstration of his system of Eurhythmics; A. Forbes Milne of Berkhamsted School and the Royal Academy of Music to act as chairman of the section on Secondary School Music; Professor F. H. Shera of the University of Sheffield to act as chairman of the section on University Music; Harvey Grace to act as chairman of the section on Church Music; Steuart Wilson to act as chairman of the section on Vocal Teaching and Choral Training; Herbert Fryer of the Royal College of Music to act as chairman of the section on Pianoforte Teaching; Clement Spurling of Oundle School to act

as chairman of the section on Orchestral Work in Schools; Dr. W. G. Whittaker of Armstrong College to act as chairman of the section on Competition Festivals.

The American speakers and chairmen will be announced in our May issue; we are already assured of the presence of many of the leaders in American music education.

The JOURNAL editor is gathering all possible information on important musical events to be held in Europe during the summer; those who plan to attend the conference in Lausanne should ask him for this information on the chance of their arranging their trips so as to include some of these events.

The editor will also be glad to send to anyone interested the names of those who are going on the various tours organized by our travel agents, in order that party-plans may be made well in advance.

At the meetings of the sectional conferences this spring, there will be a special person designated to give information and advice to anyone interested in the Lausanne plans. At the Asheville meeting of the Southern Conference, see Mrs. Frances E. Clark; at the Philadelphia meeting of the Eastern, see Inez Field Damon; at the Wichita meeting of the Southwestern, see Mabelle Glenn; at the Spokane meeting of the Northwest, see Mrs. Anne Landsbury Beck; at the Milwaukee meeting of the North Central, see Franklin Dunham.

At the last minute before going to press we have received announcement that *Summer School Credit* will be given for attendance at the Lausanne meeting through Carnegie Institute of Technology in Pittsburgh. Anyone interested should write to Dr. Will Earhart, Board of Education, Pittsburgh, who will be glad to send complete details about the arrangements.

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EDUCATION: WHAT PROGRAM? WHAT PRICE?

FRANK D. BOYNTON

The music supervisor must be primarily an educator if he would succeed in his work; and he must be an educator not simply in his own field but in the larger sense of correlating his field to the general movements of the times. The following paper is therefore of great value to the supervisor.

Dr. Boynton is president of the Department of Superintendence, N. E. A., and has been superintendent of schools in Ithaca, New York, since 1900. This address was delivered at the Cleveland meeting, Monday, February 25th, and appears in the current issue of the Journal of the National Education Association, through whose courtesy it is reprinted here.—P. J. W.

IT WOULD be impossible for anyone with a spark of imagination to stand unmoved before this assemblage. We are gathered here from the four corners of this great republic, adventurers in the continuously creative enterprise of developing and perfecting the American public school. Four days are to be devoted to the consideration of this fundamental proposition. If as a result we return to our classrooms and offices with a clearer vision of the meaning of our tasks, a firmer grip upon the practical methods by which the end sought is to be attained, a renewed courage, and determination to achieve, then this meeting will have served its purpose.

But before we enter upon the quest for the best practical means for securing these ends, let us look for a little at the thesis which we have chosen as the central theme for this convention, "*How can the public schools better serve democracy, increasingly produce a higher type of citizen?*" In this one terse sentence we are calling public attention to the ultimate goal of American education, stating a major objective of the church, and expressing the hope of good citizens everywhere.

Recognition of the value of the work of our public schools by great leaders is not lacking. President-elect Herbert Hoover says: "The progress of the race is upon the marching feet of healthy, instructed child-

ren," and that "if we were to suppress our educational system for a single generation the equipment would decay, most of our people would die of starvation, and intellectually and spiritually we would slip back four thousand years in human progress." About a year ago, Roger Babson set down to the credit of the American public school system the following credit-results.

Mr. Babson says:

During the past twenty years the public schools have practically eliminated illiteracy and materially raised the general level of intelligence.

They have supervised the health and safety of the nation's children to a much greater extent than ever before and to their great good.

They have absorbed the great flood of immigration which inundated the country, and kept it American.

Through courses in vocational education, they have prepared young people for specific trades and have increased the earning power of those thus educated.

Our great advance in material prosperity can be ascribed in part to the higher educational levels and thinking to which the work of the public schools has raised the masses.

Quotations of like import could be multiplied indefinitely. But the important thing to know is not that the service of the school is valuable, but how valuable it is. What measure of value can be applied to an institution that has practically banished illiteracy; looked after the physical wellbeing of twenty-five million children; raised the level of living and thinking; increased the earning and purchasing power of the worker, thereby creating and building up a home market which consumes ninety percent of the product of farm and factory; and despite the flood of immigration kept the nation American? He is a brave man, or a fool, who ventures to place a money value upon such a service.

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cation or the right of every child to some amount and some kind of education. The question is not "Shall we have public education at public expense?" That question is settled permanently. The question is rather "How much education and what kind shall we have and how much shall we pay for it?" "Are we trying to buy too much and too many kinds for too many people, and are we paying too much for what we are getting?" These are the questions the critics of the schools are asking. For it has become the fashion of late for certain speakers and writers on taxation and public expenditures to point an admonishing finger at the steadily rising cost of public education, questioning the value of much that has gone to enrich the curriculum, and leading the taxpayer to regard himself as the victim of ruthless exploitation at the hands of the professional educator.

But who is it that bewails the high cost of public education, declaring that we are trying to teach too many people too many things; whose heart is it that so yearns with sympathy for the overburdened taxpayer and who sees in the reduction of school costs the easiest road to his relief? Is it the working man living in a small rented home striving to support a large family on a small income and struggling against the approaching day when his older children must give up school and join the ranks of the wage earners? Is it the less numerous middle-class worker, owning his modest home, whose children can look forward with a fair degree of assurance to attending the high school for a season? No, not these. They know that in education lies the hope of realizing for their children what circumstances have denied themselves; that through the American public school runs the straightest road to success and a more equal distribution of the world's wealth.

Who is it, then, that wishes to curtail the school budget and reduce the opportunities offered accordingly? It is that small but

powerful and active class, made up in part of those who believe apparently that education, above the line of illiteracy, is the exclusive right of a few select souls and who claim it for their own by a sort of divine right bestowed by heredity and wealth, forgetting that they themselves and their prestige are the product of that democracy which they now desire to strangle; a class made up in part of these, and in part, also, of those gold-greedy go-getters who have always been willing to rob childhood of its birthright and to coin it into coupons, in order that, with unconscious irony, they may build monuments to themselves upon college campuses. These are our "conscientious objectors" to the school budget. But these enemies of universal education have been met before in the fight for free elementary, and again for free secondary schools and state universities, and were defeated. Once more they are riding to a fall.

For see what has happened. The American public school is not something fixed, static, unchanging; it is a growth, reflecting the growth, the prosperity, the changing social, domestic, and economic arrangements of the national life. More accurately and completely than any other institution, it mirrors the national ideals, prosperity, and aspirations. The traveler in Europe on entering a town first sees the great cathedral; in America he sees the schoolhouse. It is ubiquitous and dominant. It gathers into itself an ever larger share of the life of our youth. Now it is reaching out for the adult also, offering him a share of its wealth, and providing profitably for his increasing hours of leisure.

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of the three R's with spelling and the Bible added. Fifty years later grammar, geography, and bookkeeping had been added. Another twenty-five years and we had added history and begun the use of object lessons. By 1875 the "frills" of the previous fifty years had passed to the stage of "essentials," grammar, geography, and history holding secure places in the program while new "frills" appeared in the form of civics, music, drawing, and health education. By 1925, one hundred fifty years after the beginning, the curriculum included not five but twenty-three subjects.

As it stands today, the program reflects and always has, not so much the abstract theories of educators as to what constitutes correct educational procedure, as it does the popular conception of what constitutes a satisfactory school. When the public school idea was first thought out, the home was the primary and authoritative institution and the most interesting. In a large measure it was independent of all other institutions. The art of living out of paper bags and tin cans had not yet emerged. If the grocery boy overslept the family could still have breakfast. The railroad, the telephone, the factory, the department store, and the bakery had not then made of the home a shell. The school when it came was merely a supplementary institution created by the home for the performance of certain of its own functions which it chose to delegate but for which it recognized its responsibility. Around the fireside the family gathered evenings; friends were entertained in the home and welcome. We had not learned then to rent halls for entertaining and to drive out to dinner in luxurious automobiles. The home designed the family clothes and made them; it did the canning and preserving; there was always something creative to be done there; and because of these things it was the most interesting and best beloved place in the world—a place about which poets sang.

As our social and industrial organization has grown more complex the former activities of the home have been delegated one after another to other agencies and the responsibilities which the home once bore have been definitely placed upon the shoulders of other institutions, principally the factory, the church, and the school. The result has been the gradual transformation of the school from a place of mere training in the essentials of academic learning for the children of such parents as were rich enough to dispense with their labor, to great service stations, tax-supported and buttressed by child labor and compulsory attendance laws in every state in the nation, dedicated to the service of all the children of all the people. A service program, therefore, has been built up which accurately reflects the changes in our domestic, social, and economic life. There is not a subject in the program but has found its place there as a result of either mandatory or permissive legislation or of pressure upon school officers by organized, active, persistent, local groups. Our present program, therefore, is the people's own, worked out and adopted in response to their demands. As it has been made, so it will be continuously remade—changing, developing, expanding to meet the needs of a changing social order.

This does not mean, however, that the schools will respond to the demands of every group that conceives the idea of furthering its own selfish interests or disseminating its pet propaganda by implanting its particular dogmas in the youthful mind. Our critics say that we are not teaching the children to read and write and spell correctly, but fail to show how this is to be done better by adding to our present program the items that they propose—instruction in aeronautics, in conservation of natural resources, in fire and accident prevention, in thrift and economy, in automobile driving and the theory of the gas engine, in music appreciation through radio broad-



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As twilight falls the caravan reaches an oasis, the guard is posted and prayer finished when a band of Bedouins attempt a surprise attack on the oasis which is repulsed and peace settles over the camp. A Song to the Moon heralds the rising queen of night.

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casting, in moral and religious education, in garment and dressmaking, in cherry and egg harvesting, in the advantages of private ownership and the failure of public ownership of public utilities (the glitter of whose gold has tripped some of the weaker brothers of the craft and tempted school board members), in the extended use of rubber in industry, in the best way to solve the liquor problem.

The schools should remain closed to all illegitimate demands seeking to further private or group interests; but it is obvious that if the public school is to serve the national life to the extent of its potentialities, it has a program of expansion ahead, an expansion to be achieved without loss to educational efficiency. But here is a danger to be guarded against, a danger frequently more apparent than real.

The educational efficiency of American schools, for example, has been criticised as being below that of Europe. Let the friends of American education remember that there is no European system that is not a class system based upon privilege. So severe is the cutting in the European schools at the fifth, eighth, and twelfth grade levels as to indicate clearly the European belief that to the few belongs the right to be educated. Prussia has fewer than nine percent of those of secondary school age in attendance upon these schools; England has fewer than fourteen percent; while in the United States over fifty-two percent of those of high-school age are in attendance upon secondary education. Thus we reverse the figures of Europe as we reverse its objectives; and our upper quarter, man for man, equals any European class in age, mental power, and attainment. Europe's educational system has been unable during the centuries to get wooden shoes off the feet of the common people or thatch from the roofs of their homes or to reduce its standing armies which make it an armed camp in times of peace. When every European child stands

equal to every other European child before the schoolmaster's desk, Europe will have taken the longest step toward international peace and goodwill in its history, a step longer than has ever been suggested by her statesmen. The difference in the level of living in Europe and America is accurately measured by the systems of education in each.

Expansion without the loss of educational efficiency has been achieved and this policy must continue in order to meet the changes in our expanding national life. Never in the history of the world has any people been the beneficiary of a material prosperity so great and so widely diffused. More and more the burden of assisting in family support is being lifted from young shoulders. The old theory of the vicious circle with its underprivileged classes is being replaced by the newer philosophy of the never ending spiral of expanding opportunities to the end that poverty, the last stand of vice and crime, like illiteracy, shall have its hold broken everywhere. Ever more the demand for universal free secondary and higher education grows insistent. "Maintained equality of opportunity" is a phrase made familiar to the ears of the people by the President-elect during the late campaigning. This phrase means, he tells us, "that there should be no child in America who has not been born and who does not live under sound conditions of health; who does not have full opportunity for education from the kindergarten to the university; who is not free from injurious labor; who does not have stimulation to ambition to the fullest of his or her capacities." Continuing this thought, Mr. Hoover says, "If we are to maintain America as the land of opportunity where every boy and girl may have the chance to climb to that position to which his ability and character entitle him, we shall need to be increasingly on our guard. If I could drive the full meaning and importance of maintained equality of oppor-

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tain interest, enthusiasm and anticipation by distributing a lesson each week—With each set of lessons, suggestions, lecture, treatise on the production of tone, discipline, reed instruments—If you have never taught a band before, you are assured of success with this course. It is a Band Teacher in itself—Each set of lessons contains fingering and all information for each instrument. Chart for clarinet—The twelve lessons contain sufficient Band selections for concert at end of three months' course.

Many other features

From MUSIC SUPERVISORS JOURNAL, March Issue, 1928
by Will Earhart (Unsolicited)

Larkin's Step by Step Band School—Francis Larkin.

This loose-leaf series came into my hands only a few days ago. It has been published, I believe, for some two years.

If this course is not the best, it at least has many features that give it undoubted superiority. In form it is wise in that only one lesson, of four compact "quick-step" size pages, are given the student at a time. In these the instruction for the week is presented with admirable conciseness and clarity; and, having nothing further before him, the student can concentrate on it. The instruction is equally divided between general musical elements and the technic of the instruments. The first exercises are in unison (for all B-flat or all E-flat instruments) and use long, sustained tones. When chord playing is introduced, the student is told that the band "is very much like an organ," and the first pieces are in hymn or choral style.

The instruction is not only clear, but it is thorough-going. Often conciseness is obtained only by repression of much collateral information which would illuminate the central facts, and the student feels puzzled and incompletely informed. These lessons leave no such surrounding jungle of the unknown. The author's experience is evidently sufficient to make him aware of all the unuttered questions that rise in the student's mind, and he deftly lays these troublesome ghosts.

The course is good. I think it may be obtained from Frank Holton and Company, because their Mr. Miller, a trombone virtuoso and evangel of better band playing, handed me this set. It is worth searching for.
WILL EARHART.

We have had a number of testimonials, but the following from *Bandmaster Patrick Conway*, Dean of the Conway Military Band School, we trust will be sufficient:

"I want to tell you that I have looked through every leaf of your lessons for beginners and do not see how it would be possible to make it easier or plainer for boys or girls taking up the study of music. We do not get any students here who are without some knowledge and experience, but if I am ever called upon to start a band from the bottom, I should certainly use your method."

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tunity into the very consciousness of the American people, I would feel I had made some contribution to American life. It is the most precious of our possessions that the windows of every home shall look out upon unlimited hope." But, my brethren, do not be deceived. Greed of gain will contest every inch of the work to the realization of this goal.

The same industrial and economic changes that are gathering the children out of the shops and factories and pouring them into the schools are creating for their parents a growing margin of leisure whose proper use constitutes a major social problem. Already the more ambitious and intelligent elements of the population from whose shoulders the machine has lifted a portion of age-old burden of drudgery, are turning to the public school with the demand that for them also, through provision for adult education and recreation, the way be opened to the more abundant life. Here is a new problem, calling for a new educational procedure and technic, a problem that must be met and solved if the added leisure is to be the blessing hoped for. Already the socially destructive forces are finding here an enlarged field for their operation. Already the schoolmen are fighting a public opinion set up for the moron. Birth control artists have furnished the information which makes sex indulgence for youth as safe as kissing; discredited judges are spewing the sewage of their courts through salacious magazines until our newstands groan under the weight of putrefaction which they contain; our theaters aim at sex appeal so crass at times as to disgust the guilty; the press, civilization's greatest agent, is becoming the chief source of the criminal's information, where he finds himself daily featured upon the front page; our churches are clinging to man-made creeds hundred of years old while their doors are closing rather than devoting themselves to interpreting the times to a befuddled and bewildered multitude. I am

taking no delight in writing this paragraph nor am I shirking my share of the responsibility for the conditions mentioned. What I am trying to do is to draw a picture of the conditions which schoolmen are called upon to combat; to indicate, if only roughly, the character of the defense upon which we must rely, namely, a greatly enlarged school program which shall call to its aid in ever larger measure the cultural resources which civilization has slowly built up for its defense and perpetuation—physical and health programs, science, technology, art, music, literature which records the march of the soul, the drama—and shall place them all freely at the service of the people; to cultivate a changed attitude toward the church and what is expected of the press; and to plead for the seeing eye and the understanding heart wherever the question of expenditure for school purposes is under discussion.

For, rest assured, the cost of maintaining the public school will be and should be a steadily mounting sum. Our population, rapidly increasing, and the demand for an expanding program as herein set forth are discouraging indices to those looking for a reduction. Can the cost be borne? How are we spending our annual income estimated by federal authority to exceed ninety billions? According to federal authority we are spending out of each earned dollar twenty-four and one half cents for necessities, twenty-two cents for luxuries, eleven cents for investment; eight and one half cents for crime; four and one half cents for government local, state, and national; waste, fourteen cents; miscellaneous, thirteen and one half cents; one and one half cents on education; and three fourths of a cent on religion and philanthropy. In 1927 we added fifteen hundred millionaires to our already handsome total, so we were told by the Treasury Department. Without taking any of the joy out of life is it not possible to double the amount expended for education and religion twice by a reduction of the

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waste and still be a long way from an economic breakdown from these two causes?

Like a dinner, a school program costs in proportion to the service. Recently in a city where the cost of schools was under criticism by the Tax Dodgers League the sum of \$175,000 was voted for a snake house without arousing protest. We complain about and sometimes eliminate the cost of athletics from the school program and at the same time maintain municipal golf courses and tennis courts and swimming pools. Each state is under constitutional mandate to maintain a system of free public schools; but there is nothing in the constitution of any state requiring it to maintain a system of pleasure roads through its mountains, or a state fair, or fish hatcheries, or pleasure parks and camping sites for the sportsman tourist and the gentleman of leisure. I am offering no objection to these activities of the state. I approve them since they help the people to live larger and better lives, the objectives of our existence. But what I am objecting to is any curtailment in the expenditures for education, the most important the community, state, and nation makes, excepting where it can be shown by the friends of American education to be a wise economy which can be effected without abridging educational opportunity for anyone.

Upon the principle of the equal right of every individual to "life, liberty, and the pursuit of happiness" this government was founded. This conception of the right of the individual to equality of opportunity, which does not mean the same opportunity necessarily, is unique and fundamental to our whole scheme of national life. To preserve this principle inviolate and to train each individual for such efficiency—civic, economic, moral, political—as his capacity makes possible, is the primary function of education in this great democracy which we call America.

We live in proportion to our ability to respond to our environment. Education multiplies the points of contact with environment; trains man to interpret, to modify, and, in a measure, to control environment; and leads him upward from savagery toward his Maker. Through education we have discarded the strong-back method of advancing civilization—the method which reared the pyramids and built the ancient temples. Through education we have lifted the burden from the sweating backs of men. Through education we have raised the standard of living; enlarged the circle of those who can eat white bread till it circumnavigates the globe; and have made the bathtub, once a luxury in the homes of the rich, a health necessity in the homes of the poor. Through education we erect our skyscrapers, span rivers, bore through mountains, annihilate distance, reduce the ravages of disease, and distribute more equally the blessings of prosperity. Through education we are bringing nearer a realization of the brotherhood of man and are welding the nations of the earth into one great family. Through education our lamp of reason is lighted and set in the candlestick to give light to all the house. No longer is it hidden under the bushel of superstition and fear.

Each year the march of the nation's war heroes toward the setting sun increases apace. I wonder sometimes if on their westward march they pause for a moment to catch a glimpse of the New Grand Army of the Republic, an army whose line, marching in "fours" past a given point, would be paralleled by the children of the front ranks before the rear "fours" could pass the reviewing stand; an army marching against the citadels of ignorance and superstition and race hatred, upholding the traditions, and defending the ideals of the republic they love; an army gathering every school day from hill and dale, from city and village,

(Continued on Page 92)



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SCHOOL MUSIC IN AUSTRALIA

Editor's Note: At the suggestion of David C. King of Boston, the editor recently wrote Mr. George Sutherland of Allan and Co., Ltd., Melbourne, asking for an article on the development of band work in Melbourne—a striking example of the help which a commercial house can give to an educational movement. In reply Mr. Sutherland sends this modest note, which is supplemented by a more general statement written by Mr. A. B. Lane, Chief Music Supervisor for the Education Department of Australia.—P. J. W.

THE BAND DEVELOPMENT

GEORGE SUTHERLAND

ON MY VISIT to America in 1927 I spoke with Mr. David C. King and others on the subject of music in the schools; as a result I came back to Australia with the desire to go and do likewise. On every hand we met with discouragements and at last we hit on a plan. We selected a school, told them we would give them a set of instruments for a period of six months without any obligation to purchase, and for this period we would provide them with free tuition. If the children at the end of that time had not made satisfactory progress, then they could abandon the idea and no harm would have been done. Our offer was accepted and at the end of six months I went along at the invitation of the Schoolmaster and found there were a great number of guests including the Director of Education. We all listened with astonishment to the remarkable progress the boys had made; it was truly inspiring to see the little chaps with double basses as big as themselves. The Director of Education was deeply impressed.

At this time the Department had a legacy left to it by an old school teacher for the purpose of encouraging reading aloud and nature studies and the development of the village orchestra band. After hearing the band play the Director of Education decided that the first two steps were already receiving ample consideration in the curriculum of the school and that the whole of the income from the legacy should be

devoted to the promotion of the greater interest in music in schools, placing the brass band in the front rank.

In the first year, ten new bands have been started. I have not heard any except the one I have already mentioned but I am informed by people who should know that the others are all doing splendidly; next year the Education Department proposes a competition amongst the various school bands and they will also take part in the annual celebrations of the whole of the State Schools of Victoria, which are usually held in one of the big sporting arenas in Melbourne. I feel sure that our public will get the same thrill out of seeing these five or six hundred kiddies playing as I did when I saw a large body of school children in America performing together.

THE GENERAL SITUATION

A. B. LANE

Though the standard of general education in Victoria is admittedly high, one subject has never had a chance to come into its own. I refer to music.

The teaching of singing has never been compulsory and has consequently never been subject to examination. In these circumstances it can be readily understood that where you found a music enthusiast, you would find good singing, and going to the other extreme, where you found a teacher who "could not sing" (and it is wonderful to note the number of teachers who so label themselves—during school hours) you would find no singing at all. In the large schools you will find the attitude of the head teachers an almost infallible guide as to the quality and quantity of singing done in his particular school.

It is also noteworthy that in the training of teachers the "method" of dealing with every subject was treated in detail

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with the exception of music. The senior teachers had no instruction in their youthful days and their attitude today is a hopeless one from the musician's viewpoint; they refuse to try to take up the subject and the only hope for any better state of affairs lies in the training of the young teachers.

To interest them in the work, classes were formed in five of the suburbs of Melbourne and young teachers to the number of about 250 a year have attended a special course of instruction. The pity of it is that the instruction was *limited* to tonic sol fa which has no following in Victoria, and although this great body of teachers were helped to deal with the subject of school singing, they were not given much that would help them to acquire musical interests outside the Education Department's sphere of control.

This is being remedied, however, and at the present time the staff notation is being treated as a supplementary course to the tonic sol fa.

Five years ago an Inspector of Music was appointed to overlook instruction in the schools of Victoria and has gained one assistant every year. He has now three specially trained teachers stationed at Melbourne, one in Ballarat, one in Bendigo, and one in Geelong. It is the duty of these teachers to go into the schools to show how the work should be done and the awakening of a great interest in school choirs has been the result. Sections for school choirs have been introduced at the competitions held annually in Melbourne, Bendigo, Ballarat, Geelong and Warrnambool.

With the appointment of these special teachers, the number of instructional classes for teachers has been increased and the Education Department awards a credit mark to those who attend the course and pass a practical and theoretical examination conducted by the Inspector at the end of each year.

But what of instrumental music? For some years violin classes have been held at many schools. The children paid a small fee for instruction and when sufficiently advanced were drafted into a central orchestra in Melbourne for a weekly practice under the conductorship of the secretary to the Manby Violin Co. which company, under the supervision of the Education Department, gave the instruction and supplied the violins.

It has been proved that many of these children went on to the high schools and now form the bulk of the string players in the high school orchestras, of which there are about eight, the University High School and the Melbourne High School having a very satisfactory standing.

The elementary schools support some ten drum and fife bands, the instruction in fife playing being given by a well known and distinctly capable Melbourne flautist, whilst the drummers are under special instruction by a member of one of our theatre orchestras. Nothing is left to chance. The boys pay a small weekly fee for the instruction received.

But it is in the matter of brass bands that the greatest advance has been made. There have been lately formed eight brass bands and seven are awaiting instruments. This has been made possible by the legacy of the late William Gillies who left £10,000 in trust for the boys and girls of Victoria. The interest on this amount is by his direction devoted to the encouragement of music, nature study and reading aloud. The money has been placed in trust with the Equity Trustees Co. and the income is disbursed by the Education Department, acting under the advice of a committee.

The practice in establishing a band is to provide the instruments and then allow the boys to defray the expense of tuition. This is gladly done and it is found that the fact that a lad plays for his instruction keeps

(Continued on Page 67)

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GAINING COMMUNITY SUPPORT FOR THE SCHOOL MUSIC PROGRAM

Editor's Note: The series of short articles on this subject, begun in our February issue, is continued here by popular request. The editor is gratified that so many supervisors are finding help for their own work in the experiences of others.

A word about the contributors in this issue: Dr. Earhart is known to thousands of educators and musicians as a student, thinker, writer, musician and, above all, teacher. Mr. Pitcher has for years been a leader in music education in New England, and has for two years been president of the Eastern Conference. Mr. Kendel has had a distinguished success in his work in Colorado, and has had national recognition through offices in the National Conference and through the presidency of the Southwestern Conference. Mr. Giddings is the fiery petrel of the profession, hitting hard and right from the shoulder; and anyone who has been in Minneapolis always listens when "T. P." talks! Miss Dickerman, supervisor of music in Windsor, Conn., tells the interesting story of how one fine and earnest piece of work awakened a whole community. Mr. Carpenter is head of the music department in a large technical high school in Providence, where Walter Butterfield is supervisor of music; in two years Mr. Carpenter has established the music work in the face of conflicting difficulties. Mr. Wilson has been supervisor in Elizabeth, N. J., for a number of years and is a well-known and highly respected member of the profession. Mr. Quantz was among the first of the Canadian supervisors to ally himself to the National Conference; his work in London has won him an enviable reputation in the states.—P. J. W.

IN PITTSBURGH, PA.

WILL EARHART

As I put pencil to paper I am wondering whether this little article will ever see the light. Indeed, I am not even sure that there will *be* a little article; for I find myself strangely puzzled, inarticulate and far from sympathetic response, and will likely throw away what I write. If I send it, our Apostle Paul may throw it away, because it is too late or because that is quite the only appropriate treatment, anyway. If it reaches the columns of our JOURNAL, the reader will probably throw it away.

My lack of sympathy arises from the feeling that we should ever be spending a prodigious amount of thought on the merits of the thing for which we ask support and precious little on the matter of the amount and warmth of support given. I do not mean that the quality of music in public schools is undeserving. Often it deserves more support than it gets. Often, on the other hand, I think it receives all the support it deserves. In still other cases I think the most advantageous policy for the supervisor to adopt is one of secrecy; for if the public and school officials really understood what was going on they would withdraw such support as they had been contributing. The main point, however, is that in no case is it healthy for the supervisor to become

too keenly considerate of ways and means for gaining support. I am sick of our blatant, high-powered salesmanship (read "The Depreciation of Music" in Mr. Mason's book, reviewed by me elsewhere in this issue) and, for my own part, fear for my sense of values, for my fidelity to what I believe the highest, for my freedom from self-consciousness in regard to my job, if and when I begin deliberately to seek support for it. I have never seen a supervisor deliberately set out to win support for his work that he did not either make concessions to public taste in the work itself or else compromise with his sense of his own complete integrity: and either is damaging.

But support has been won and may be won again and increasingly. How?

By a flaming zeal, an exalted faith in, and enthusiasm for, music and youth and the two in blessed union, together with competence and hard work. Teach a chorus to sing until musicians in the town applaud, until the members go to their homes full of interest and enthusiasm and—to the gratitude of their parents—lost to more trivial interests; teach little children to sing songs with such pleasure that they carry them back to the hearthstone; teach violin, piano, orchestral instruments, to children who else would never have opportunity for such instruction; teach *anything* that has place in

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a genuinely musical program, that strives mightily toward a distant musical heaven, and *teach it with power, so that it grips the learner's interest*, and no community and no principal or superintendent—or at least but few—will fail to see and believe. They do not know music, perhaps, but they knew when a child or youth has had a new, good and germinative interest implanted in his life.

"But," you say, "if the school authorities will not give you time and equipment, how are you to do this?" My answer is that they give you *some* time, *some* equipment. This is capital invested: it is the supervisor's business to make it return high dividends. A Bakule needs nothing more than a few children, a song in his head, some bits of music paper, and some little time for practice. Give him that much and in a year, in the well worn phrase, the world will beat a path to his door. What do most of us ask, before we expect to return dividends? Pianos, books, every utility for facile and rapid teaching: and possibly at the end of a year no one wants to listen to anything the children do, least of all the children themselves.

That is the situation where support is persistently withheld. I know too much of principals, superintendents, school boards and, above all, parents, to believe that any vital, fine, beautiful accomplishment, wrought with zeal, competence, and disinterested devotion, will pass unregarded. It is far more likely that, as in the world outside of the schools, cheap, tawdry, showy work will impose upon a community that has more money than sense, and will accordingly receive support far in excess of its deserts. Right now we are in danger in other than the music departments in our schools because the public taste is likely to accord more support than is deserved to certain activities and subjects. But this is not to say that the public will refuse at

least adequate support to every worthy effort.

Don't ask the public or your superintendent to erect a gigantic trellis on the promise that you will grow a vine to cover it. You don't need any trellis till the plant has its head above ground, and then one needs to build only as it needs support.

IN AUBURN, ME.

E. S. PITCHER

The music supervisor has a "fine line of goods" to sell and in order to sell it, he must follow the logical selling plans of a good salesman in any other line.

In the first place, he or she must know the goods; in other words, must be a good musician, thoroughly trained to impart her knowledge in a pleasing and able manner.

Now, as to customers; they are primarily the children themselves; through them, the parents and through them, the superintendent and the school officials.

The average school official is "from Missouri" and must be shown. It is a rare thing to find men and women in these offices who by knowledge and training are capable of fully realizing the cultural or even the practical advantages of this department of school work; and the best way to bring the matter forcefully to their attention is through the demands of the parents. The average father and mother are intensely interested in the education and welfare of their children. They want their offspring to have all the advantages possible during their school life. If the music in school is so conducted that the children are enthusiastic over it, the parents will surely demand more and better music for them and will not hesitate to inform the school board of this fact. The officials with "ears to the ground" will surely respond to the insistent demands of the parents.

In the meantime, the successful supervisor will show interest in, and be willing to take part in the general musical activities

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Barnabas Lee (Tenor), A Wandering Artist
Joe Stout (Bass)
Stalwart Mate of the Bounding Billow
Bill Salt (Bass) An Ancient Mariner
Boatswain of the Bounding Billow
Jim Spray, Ned Bluff and Jack Brace
Sailors
Delia, Daisy and Dora...Barnstapole Girls

CHORUS:

Barnstapole Girls, Artists, Sailors and
Townspeople

SCENE: Barnstapole Quay

"O Hara San"

A JAPANESE OPERETTA

IN TWO ACTS

Edith Burrows Edward Johnston

CAST

O Hara San.....Soprano
O Kashi Kintara.....Tenor
Kanaya.....Bass
Prince Nashimoto.....Baritone
O Toku San.....Contralto
Chorus—Maids, Geishas, Student-Dentists,
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"Pocahontas"

IN TWO ACTS

Fred Edmonds Edward F. Johnston

CAST

PocahontasSoprano
Pow-hat-onBaritone
John RolfeTenor
John SmithBaritone
Ah-Hum (Medicine Man).....Baritone
An UsherBaritone
Ah-Meek (The Indian Mother-in-law) Alto
Lady Bird.....Mezzo Soprano
Wah-Wah-Tay-SeeMezzo Soprano
Queen AnneSpeaker's Role
Chorus, Act I—Indians, Girls and Squaws.
Chorus, Act II—Ladies, Yeomen of the
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Dances for Children and Indians ad lib.

The Mystery of the Roses

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CAST

Miss Ella Colby (somewhat sentimentally inclined)Soprano
Miss Bella Colby (also sentimentally inclined)Soprano
(Twins)
Mrs. Colby, their mother.....Alto
Mr. Colby, their father.....Baritone
Gerald Colby, their brother.....Baritone
(No Chorus)

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of the community; if necessary, will be a leader and promoter of such activities. A sane, live wire is usually successful.

IN DENVER, COLO.

JOHN C. KENDEL

The problem of gaining the community's support for the Public School Music Program is one of diminishing difficulty. When I first began my work in school music, the situation was quite reversed. Music was regarded as the vermi-formis appendix of the school curriculum—a necessary evil that must be borne with patience.

Since the days of Lowell Mason, there had been a growing consciousness that there was such an animal as Public School Music and because some superintendents saw fit to employ a Music Member on their staff, many others followed suit because they wanted to "keep up with Lizzie." The plans one would follow up today are quite different than those of yesterday. It is no longer necessary to sell people music; it is, however, necessary to revive their interest in many communities.

The heel of Achilles in every community may be found in the hearts of the parents. In awakening interest in a music program, the vulnerable point may be found in the well organized Parent Teacher Association groups.

The project has become one of selling musical quality rather than the art itself. The problem as I see it lies in persuading parents, teachers, and administrators that the things that we must scrutinize with great care must be the type of music to be used, the quality of tone to be accepted, and the general musical ideals which should be held up to the community. It is difficult to teach Bach in school with any lasting effect if there are too many copies of music of the type of "Red Hot Mamma" at home on the piano. Growth in music must be a process of education—evolution, if you please, rather than revolution.

The music supervisor should enlist the services of every legitimate medium in the community. Service clubs or groups may be enlisted to present School Music Organizations and inspirational addresses given by the supervisor before their meetings.

Should there be a lack of enthusiastic support upon the part of the administration, it is better not to carry a chip on your shoulder, nor sulk in the corner. Talk over your problems calmly with the superintendent, lead him to know that you think of your subject in rational relationship to the entire curriculum. Be well enough posted on educational matters to speak intelligently on general education as well as on music. Do not become a bore, but casually place on the administrator's desk significant articles pertaining to School Music.

A supervisor of music must become a part of the community life. Be interested in the life of the community and the community will be interested in you.

Programs of high quality given by the chorus, glee club, orchestra, or band, or a cantata, oratorio, or opera, will do much to sell your department to the community. Avail yourself of this opportunity for service and do not hide your light under a bushel.

In order to sell your program, you must make your department an asset, not a liability, to the community. In this way you may realize to the fullest the possibilities of the development of your department so that you may enrich the lives of the girls and boys of your community and make them live more abundantly.

IN MINNEAPOLIS, MINN.

T. P. GIDDINGS

Go into the school room and teach school, with music as your medium. Show the grade teachers how to do it. This will gain their support. If you have this you will have no trouble with the principal or the superintendent.

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A few excerpts from reviews of supervisors and band teachers:
THELON D. PERKINS
 in Walter Jacobs Monthly.
 Mr. Griffin, in his *Foundation to Band Playing*, has met these requirements. It is quite evident that he is a practical band man as well as an able instructor, and I can well believe as I am informed that with this method he was able to produce in less than a year and a half a state champion school band, starting with raw beginners. Any instructor should be able to produce good results with this method, whether or not he has had previous experience in class work.

THELON D. PERKINS
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 Mr. Perkins is the dean of boys band instructors and directors of New England, if not of the country.

 —Gustave Baenger, in the "Metronome."
 "The two essentials of the elementary and high school band are a good director and a good method of instruction. It is not reasonable to expect that every director in the country will be equipped with a complete knowledge of every instrument in the band. Therefore, the method of instruction must be ready to serve as teacher and text-book when the occasion arises. It must be concise and graphic, never involved, and thoroughly practical. It must place particular emphasis upon the rudimentary knowledge of each instrument and it must progress far enough to lead the band to some degree of proficiency in ensemble playing."

—
 "This is a large order. It has been most adequately filled, however, by 'The Foundation to Band Playing' by Fred O. Griffin."

—
 "We can very fully agree with you on the value with this splendid collection. There is nothing better, in fact, nothing else that fills exactly the same need, although there are other books for the beginning band, but yours goes a step farther than any that we know, and makes the work of greater interest to the individual student. We are having a fairly large sale on the series, and expect that by next fall it will be the most popular book in the field.—Educational Music Bureau, Inc."

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Following is an outline of each lesson:

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Valuable advice given to the student for the study of his instrument.

LESSON ONE. A comprehensive outline of the rudiments of music. So clear a very young student will have no trouble to understand.

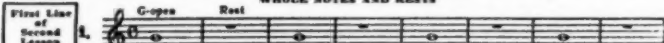
LESSON TWO. A complete explanation of this lesson and the other lessons are given.

To show the easy progress of these lessons the first line of Lesson 2 is shown—

Lesson 8 is shown—Lesson 15 is shown—

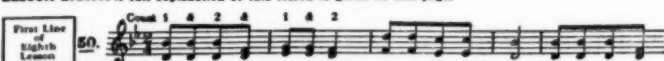
It will be seen from these lines that the book carries the student along by easy stages and no lesson is harder than the first, provided he has learned each previous lesson well.

WHOLE NOTES AND RESTS



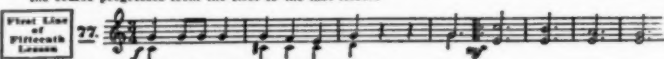
Lesson Three. Introducing Half Notes and Rests. **Lesson Five.** Eighth Notes.
Lesson Four. Introducing Whole, Half, Dotted Half and Quarter Notes. **Lesson Six.** Staccato Notes and Rhythm Studies.
Lesson Seven. Rhythm Studies.

LESSON EIGHT. A full explanation of this lesson is given on this page.



Above melody is followed by "MARCH PROGRESSIVE" which is of the Dance Style.
Lesson Nine. Sixteenth Notes and Pieces. **Lesson Twelve.** Syncopation.
Lesson Ten. Dotted Eighth Notes and Pieces. **Lesson Thirteen.** Melody Playing.
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Lesson Fifteen. A concert waltz, illustrating the note combinations to be found in such music. By comparing this line of music with the first line of Lesson 2, printed above, it will be seen how gradually the course progresses from the first to the last lesson.



Lesson Sixteen. Seven Major Scales for Union Practice.

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Talk education to your superintendent. He may not understand music. If you can show him that you understand education and the place of music in the general scheme he will support you when you want to expand.

Give concerts, good ones, and the public will support you.

Teach music reading and fine vocal tone and the private teachers and choir leaders will rise up and call you blessed.

Teach all the pupils in your town to read music, musically, and all good things will be added unto you. This is the permanent result upon which appreciation, interest, etc., are founded and it is a permanent foundation that all can see.

Stay on your job. Do not expect to make a showing when you flit from town to town, a year or two in a place.

Show results and there will be no question of support. It is up to the supervisor himself. Influence, pull, nothing will take the place of good hard work in the right direction.

IN WINDSOR, CONN.

C. LOUISE DICKERMAN

This is the story of how one community-wide music event sold the subject itself:

"The Miracle of the Nativity," a Christmas pageant given by the Dramatic and Glee Clubs of our high school, proved to be the most beautiful and devotional community observance that Windsor has ever known. As first planned it was to have been given by the clubs for the high school, but we soon felt that to keep it to ourselves would be selfish.

It is a little difficult to say just what made it such a whole-souled community affair. I believe that the underlying reason was that the directors of the pageant and

the students taking part became so thrilled with the wonder of the miracle and the beauty of the Christmas carols, that the feeling just had to spread, until it saturated, first, the whole school, including the students, faculty and superintendent, and then the entire town.

In the working out of the pageant other more practical reasons developed. Necessarily there was much detail and every one helped. As a natural result, every one became interested. We borrowed candles, vestments, costumes, flood lights and various stage properties from all over town.

We charged a small admission and gave the net proceeds to the school nurse to be used to help needy children in the town. We called it "spreading Christmas all through the year."

We wrote a letter to the ministers, asking them to invite their congregations to join with us in our Yule-tide celebration. This letter, I believe, was read from the pulpit by every Protestant minister and Catholic priest in town.

A soloist offered to sing the "Cantique de Noel" for us; a violinist offered to play the obligato, and to help the orchestra; the priest of one of the Catholic churches sent word that he would be glad to have us use his statue of the Christ-child in the manger. All offers were gratefully accepted and duly advertised, the newspapers giving us wonderful publicity.

So it went. Our pageant which started as a modest high school program, grew until it became an expression of community devotion, and we have had numerous requests that it be made an annual event.

IN PROVIDENCE, R. I.

G. RICHARD CARPENTER

The problem of gaining the support of the community at large and of the school authorities in particular toward the music program as carried out in the local school varies greatly, depending upon the size and

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type of the school, the community, its location and the taste and training of the citizens and future citizens found therein. Any attempt to gain support, either financial or moral, will rightly fail if not firmly embedded in the fundamental needs of the supporters of the particular school in which the supervisor finds himself.

Taking it for granted that the supervisor has so evaluated the program offered that he feels it fits the needs of the community—let him go out and sell it. The basic factor in the campaign is the arousal of interest in what the school is doing. This interest centers primarily about the child. Most children love music; they are by nature eager buyers of the music teacher-salesman's wares. Give the music program a chance to be interesting, put some thought upon brightening it up; and watch the results.

Eventually through the child then we find ourselves in the presence of the larger group, the patrons of the school. The patrons are not slow in realizing the child's interest; mother is pleased to see her daughter singing in the glee club, father willingly buys the boy a new horn for the band. And they tell their friends about it. The Parent Teacher Association looks into the music room, the alumni association takes an interest and presto—the whole community senses that something is happening; civic pride in a noteworthy achievement is born. So the cycle is complete—music interests the child, the child interests the parents, the parents interest the community.

The fundamental worth of the subject must be recognized by the public and the school authorities, both as to the subject's helpful application to the student, and as to its value to the community as a whole, before lasting results can be obtained. Music has a definite value both to the student and to the community; the wise supervisor sees that these values are in circulation. Perhaps the best way to do this is in the actual teaching of the subject. Music

should be so taught that these values become apparent. School boards want results; they aim to expend their funds wisely. They will place their dollars where they think they do the most good, and it is the supervisor's business to show that his subject is a good live one, worthy of hearty coöperation, a "going concern."

The whole matter is in the supervisor's hands. He is the responsible one; the higher his standards of music in its various phases, the more worthwhile his endeavor and the greater his success and interest in the work—the more will the community and the school board be back of his music program.

IN ELIZABETH, N. J.

THOMAS WILSON

The subject in question is very opportune. With the appreciation for good music on the part of young and older people so much in evidence, it is time for supervisors of music, and supervisors of other subjects, to examine themselves and find out if their efforts are being realized, and, if not, the reason. Such an analysis may be of great value.

Superintendents, principals, boards of education, etc., are interested as never before in the work of an inspiring and conscientious teacher.

Superintendents know what young people are capable of doing musically through having heard the national high school orchestras, the state high school orchestras, etc., at their conventions. They are eager to have the boys and girls under their direction produce results that would make them able to become members of such organizations.

If supervisors of music will prove their progressive spirit professionally through contact with higher institutions of learning through participation in either summer or winter courses; will plan their work so that



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TO CHOOSE THE OPERETTA

For Your School

Here is a list of charming ones

The Marriage of Nannette. In three acts, by Louis Woodson Curtis. Critics are unanimous in calling this score one of America's best school operettas. The book of the play is most diverting and its attractiveness is enhanced not a little by dialogue verging on the poetique, and there is romantic charm and flavor in the lyrics. The author introduces an enchanting romance; the story is generously peopled by courtly ladies and gentlemen, of villagers and of gypsies, in which individual characters are sharply contrasted and the plot full of incident. By the witchery of his melodic talent, Mr. Curtis has made this score all appealing and lovely and beautiful, its tuneful measures are direct and forceful, with an ease of vocal range that makes for one of facile accomplishment, indeed. There is opportunity for interesting group and solo dancing (ad.lib.) Complete stage directions. May be given with either piano or orchestra accompaniment. Vocal score, price.....\$1.50

Captain Kidd, or The Daughters of Robinson Crusoe. In two acts, by William Beazley. Rollicking action begins at the start and goes through to the end of this sparkling and humorous libretto; there is an exultant joy about this gay romance that arises from a good tale quickly told. In the lovely and unsophisticated orphan daughters of Crusoe, in Captain Kidd and the Reverend Dr. Kidder, in Paul Pry and the lord, the Pirate leader and his mates one finds a group of sprightly characters—picturesque, whimsical and grotesque. The scene is laid in the island of San Fernandez in the last year of the 17th century. The music score is full of charm, ending with a spirited dance chorus. Complete stage directions. Vocal score, price.....\$1.00


The Quest of the Gypsy for a Cook. In one act, by H. Loren Clements. The book is full-up with activity, an engrossing plot, perfect gypsy atmosphere, zestful thrills, with romantic charm and humorous situations and all the glitter and laughter of a first class musical comedy. The libretto gets away from the ordinary and develops a new idea. The music score gets its major effect and brilliancy out of the gay dance rhythms and bright colorful motives of gypsy music, alternately wild and tender. Vocal score, price......75

The Magic Wheel. In two acts, by Jessie L. Gaynor. A nationally successful operetta which has been a best seller since publication for the reason that it is an uncommon and delightful score. A truly captivating libretto, the bewitching narrative of charming people; a prince, duke, lords and ladies, a burgomaster, soldiers, huntsmen, a witch, watermaidens, goose girls and birdchildren, and all told in a manner to give cause for light hearts and joyous laughter. The music is essentially melodious, taking and effective. Solo and choruses are well balanced and there is attractive incidental music for dances. May be given with piano only; orchestra parts are obtainable as is also a practical stage guide. Vocal score, price.....\$1.50

Fans and Lanterns. In three scenes, by Eduardo Marzo. This Japanese operetta, for girls or young women, is altogether charming in story—in stage settings—in music. The narrative is continuous, and its action of intrinsic and increasing interest, bristling with incident, the lyrics rich in sentiment; a novelty in construction, with stage settings and costumes easy of production; all enhanced by the added charm of sparkling music. The operetta requires but five principal solo voices, two minor solo voices, with choruses for Fans, Lanterns, Parasols, Screens and The Maidens. For High Schools and Amateur Societies, no better miniature opera for female voices may be found than Fans and Lanterns. Vocal score, price.....\$1.00

Zanie, the Gypsy Queen. In three acts, by H. P. Danks. A really good libretto which will make its appeal by reason of the discernment and ability with which the theme is handled. Plot, situations and dialogue dovetail perfectly. The music is easy but effective. All necessary directions for the rather simple staging and costuming are given in the book. Orchestra parts are obtainable; may be given with piano only. Vocal score, price.....\$1.00

The Crystal Queen. by C. King Proctor. This operetta is for grades, in three scenes, the village green, a fairy glade and the market place. Adventure and beauty are here combined in a blithe and tender little story, fresh, simple; it moves with lightness and ease. Every boy and girl character is expressive and interest is sustained up to the end. There is no dialogue. The music is full of piquant rhythms and of decided melodies with some especially spirited but easy numbers for boys. Vocal score, price......75

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it interests the boys and girls and produces effective results; will make themselves an asset by living in the community where they teach; and associate themselves with the musical, social or spiritual organizations, there ought to be little question but they can, by their influence, secure more time for regular and special activities in music; more and better material for vocal and instrumental work; more phonographs, records, reproducing pianos and rolls, uncommon instruments for band and orchestra and even radios.

Boards of education, superintendents and principals are demanding more effective results. The responsibility rests with us, the supervisors, in our respective communities.

IN LONDON, ONTARIO

E. W. GOETHE QUANTZ

Speaking recently upon the subject of Community Support for Educational Projects, a prominent educationist made the very significant statement that Community Enterprise generally was dependent in the first place on the personality of its leader; in the second place, on the *Personality* of its leader; and in the third place on the *PERSONALITY* of its leader.

Many places seem to have settled down to regard the Music Department of our Public Schools as a necessary branch of our educational institutions. In many cases a very real danger presents itself in the fact that the support of the department is likely to be merely passive. The question seems to be: How can an arousement of Community Interest be procured for the Music Department?

Much has been and can be said concerning the supervisor's capacity for achievement in his subject. Much has also been written about his need of training and general culture. Recently many articles appeared on the supervisor's relationship to the Board of Education and the superintendent. All these are exceedingly impor-

tant. Probably less has been said regarding his relationship to the principal and staff of the schools and how he may secure and maintain the support of this body of men and women whose influence in the community is far from negligible.

Dr. Percy C. Buck, musical advisor to the County Council Board of Education, London, England, has well said "the history of Music and Education, no less than that of Political and Social life, is the story of Ideas crystallizing themselves into Institutions, which in turn are overthrown by newer ideas. For ideas are fermentation, institutions are stagnation, and all progress comes from the duel between rest and motion."

The supervisor who would command the support of the principals and staffs of his schools must be no institutionalist. He must be ever on the alert for new ideas, both of subject and method. If he teach a lesson he should so vitalize that lesson that, even though the subject matter be old, it will appear to be alive and interesting. A supervisor who can do this and radiate the atmosphere of a cheerful personality need have little fear of not being backed up by the principals and staffs of his schools. And together they can show results. In other words, sell the Music Department to the people by demonstrations of what the department is accomplishing in the lives of the young people of the community. Thus he will come to be regarded as one whose services are indispensable, as one who plays a vital part in the lives of the people with and for whom he labors.

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A LETTER FROM THE PRESIDENT

As president of the Eastern Music Supervisors Conference I wish to extend to all members and friends of this body of earnest workers my sincere appreciation for the aid and advice received in making plans for the Philadelphia meeting. The various officials and committees have all labored valiantly and effectively in their various departments and the success of our first biennial is largely due to their individual and collective efforts.

I wish to thank all these and also the many individuals who have so generously offered their services; also those who have filled so acceptably the many places on our programs. If space permitted, I would gladly enumerate herein the names of the many people to whom we are greatly indebted, but this is impossible. You have all earned my sincere and lasting gratitude.

E. S. PITCHER, *President.*

BETTER TRAINING

The recent ruling of the department of education of New York State, that after 1933 all teachers of "special" subjects in the secondary schools of the state will be required to have had four years of professional training (presumably leading to a degree) beyond the high school, is but another indication of the general trend toward more and better training for music supervisors. To be a well-trained musician is not enough; to have acquired a smattering of methods at some summer session is not enough; more and more the demand is being made that the music supervisor qualify as an *educator* in the broadest sense of the term. While all who are interested in the progress of music education cannot but be

much gratified over the increase of dignity which is thus given to our field of work, nevertheless many thoughtful persons cannot but feel somewhat concerned over the fact that in some quarters the insistence upon degrees bars from certain positions persons who are eminently well qualified by natural endowment and experience to fill those positions.

It is only in fairly recent years that it has been possible to secure a degree in music education. Consequently many of our outstanding music supervisors, who are educators in the best sense of the term, have no degrees. But all indications are that in a generation all successful supervisors will be college trained—not because the possession of a degree is a guarantee of success, but because, all other things being equal, the college-trained music supervisor will be preferred above the supervisor with less training and will be given the better and more responsible positions. There is food for thought for all young supervisors in this tendency of the times. If you have started out in your chosen work with less than the four years' professional preparation which is more and more demanded, it would be well for you to consider the future. If you are not particularly successful, the possession of a degree cannot possibly guarantee you success. If you *are* successful, then it is all the more necessary that you give heed to the "handwriting on the wall." A college degree will not necessarily make you a more skillful teacher, but the college work which you do cannot help but give you a broader vision of your work; and your wider training will bring to you opportunities for professional growth which could not come to you otherwise.



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This is more of a fine musical pageant than an operetta. It can be presented indoors or outdoors. Around 40 children are necessary, although any number above this may be used. Participants may be boys and girls or only girls. In a few places a second part is given, but this may be omitted making it unison throughout.

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The situations are humorous and entertaining. The music throughout is good. Children from eight to fourteen are sure to make a hit with this musical play. Takes about 45 minutes.

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There is quite a moral for dissatisfied folk in this excellent operetta, when the seasons all go awry through an effort to satisfy complaining mortals. The entire cast may be children or adults with young people from grammar to earlier High school ages.

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This is a charming sketch that provides a short musical entertainment using boy scouts and campfire girls for the characters of today and in one scene summoning soldiers of 1776 with George Washington and Colonial Officers and Dames.

A ROSE DREAM
OPERETTA FOR YOUNG FOLK

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MILWAUKEE, WISCONSIN, APRIL 16-19, 1929

Headquarters, Schroeder Hotel

Greetings!!

The time is approaching when all music educators are thinking in terms of the annual conference. The physical conditions in Milwaukee are all that can be desired. The program we hope will lure all who are engaged in the profession. You may judge from the early draft of the program what the final one will be.

The program will include professional, inspirational, and technical addresses, vocal, instrumental, and conducting clinics, local, state and out-of-state school vocal and instrumental organizations, professional artists, choral organizations, and orchestras. It will touch all phases of music education from the music offered in the rural schools to the courses offered in the various colleges, conservatories, and universities.

The Monday program, especially as it concerns the evening, is entirely tentative. In fact, the entire program as it is arranged at this early date will of necessity be altered and revised many times.

A North Central College Chorus which is an allied chorus of college students gathered together from the universities, colleges, etc., of the North Central district will be under the direction of Dr. J. Lewis Browne, the eminent organist, composer, and conductor, and Director of Music of the Chicago Public Schools. This choral concert on Friday night, given in the Auditorium, will offer a unique and interesting episode and serve as a glowing climax of the week. The program to be given is an unusually interesting one and will stand the most searching

scrutiny from the standpoint of the artistic and practical. The first rehearsal will be held on Tuesday morning at ten o'clock. The organization of the chorus is in charge of Mr. Carle Oltz, State Teachers College, Milwaukee, who announces that the music can be purchased, hinged and bound, from the Educational Music Bureau, 434 S. Wabash Avenue, Chicago, at \$1.25 the copy, and that special housing arrangements for chorus members have been made at the Hotel Antlers and the Hotel New Randolph.

Those who wish to attend the Appreciation Session Luncheon on Thursday should at once send their reservation to Miss Helen Haynes Roberts, Cincinnati Conservatory of Music, Cincinnati, Ohio.

Special organizations to be heard upon the various programs not definitely assigned to place are the Western State Teachers College Chorus, Harper C. Maybee, Conductor; Young People's Orchestra of Milwaukee, Rudolph Kopp, Conductor; Milwaukee Teachers Association Philharmonic Chorus, Alfred Hills Bergen, Conductor; Edgar Stillman Kelley Chorus, and Symphony Orchestra of State Teachers College, Milwaukee; the Medina County, Ohio Orchestra, the Junior Boys Glee Club from Appleton, Wisconsin; State Teachers College Semi Chorus from St. Cloud, Minnesota, and others.

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The detailed content of the slides is, of course, the essential matter. Without discussing in detail the vocal instruction set forth, I may say with emphasis that I have never seen the fundamentals of voice production set forth more concisely, clearly, and correctly. The exercises, too, are satisfyingly specific; the exact function of each is stated. Aimless, "shot-gun" teaching and vocalizing, such as often characterizes vocal study, has no place in the entire course. The hall mark of authority and wide experience is unmistakably on it.—Will Earhart.

Mrs. Herbert Witherspoon,
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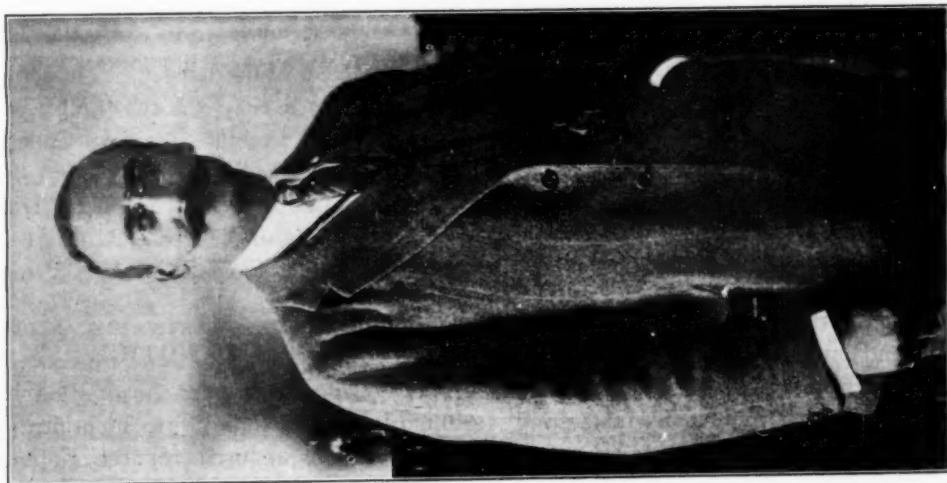
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President of Chicago Musical College

Conference going to Chicago last year. This means that you must have your membership receipt before you can get an Identification Certificate and before you buy your railroad ticket; or else you will pay full fare, going and coming. Also please note: **PAY YOUR DUES BEFORE APRIL FIRST.** Between April first and before your going to Milwaukee there will not be time for you to get your check and application card to your state chairman, then to the treasurer, and then to get your Membership Receipt

and Railroad Identification certificate back to you. These certificates, which entitle you to the round trip rate, will be mailed by the treasurer with your membership receipt.

NOTE: It has seemed best to go with the National Conference on the Badge question. Badges cost 27c each or \$270.00 per thousand. We have outgrown the badge and can now save this expense. This year at Milwaukee *your Membership Receipt will admit you to all meetings.*

PROGRAM—NORTH CENTRAL CONFERENCE

Monday, April Fifteenth

10:00 Registration—Hotel Schroeder.

9:00 School Visitation—Open House in all Milwaukee elementary and high schools, Teachers College, Marquette University, etc.

8:00 Informal Dinner Groups; **Gatherings of Friends.**

8:30 Auditorium: Chicago Symphony Orchestra; complimentary of Miessner Institute.

10:30 Dancing and Lobby Singing—Mr. R. Lee Osburn.

Tuesday, April Sixteenth

Grand Ball Room—Hotel Schroeder

9:30 Formal Opening of the Conference, Mr. Edgar B. Gordon, University of Wisconsin, Presiding.

Singing by the Conference, Mr. R. Lee Osburn, Maywood, Illinois, Conducting.

Address of Welcome, Mr. Milton C. Potter, Superintendent of Public Schools, Milwaukee, Wisconsin.

Greetings to the Conference, Mr. Herman F. Smith, Supervisor of Music, Milwaukee, Wisconsin.

Response for the Conference, Mr. Anton Embs, Oak Park, Illinois, first president of the North Central Music Supervisors Conference.

President's Message: "Retrospection and Introspection," Miss Ada Bicking, State Director of Music Education, Lansing, Michigan.

"Reaction of the Audience to Various Types of Music," Mr. Eugene Stinson, Music Reviewer for the *Chicago Journal*.

"Piano in the Classroom," Mr. George H. Gartlan, Supervisor of Music, New York City.

12:00 Noon Luncheon.

Meeting of the officers and board of directors.

1:15 Mr. Edward Bailey Birge, Indiana University, Bloomington, Indiana, Presiding.

Address: Mr. Frank Baker, President State Teachers College, Milwaukee, Wisconsin.

"What the Public Schools are Doing for the Development of Music," Mrs. Edgar Stillman Kelley, President National Federation of Music Clubs.

"Instruments and Instrumental Music," Mr. Russell V. Morgan, Supervisor of Music, Cleveland, Ohio.

"Singing in the Schools," Mr. Ernest G. Hesser, Supervisor of Music, Indianapolis, Indiana.

"Phonetics in Singing," Mr. Alfred Hills Bergen, Director of Lyric Male Chorus, Milwaukee, Wisconsin.

6:00 Informal Banquet.

Miss Alice Inskeep, Cedar Rapids, Iowa, and Miss Ella L. Babcock, Milwaukee, Committee in Charge.

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904 Wind on the Hill.....O'Hare .12	914 Faint Not, Though Dark Thy Way (Samson and Delilah).....Saint-Saens .10
905 Glory of the Dawn.....O'Hare .12	915 Little Star (Estrellita).....Ponce .10
906 Morning (Peer Gynt Suite).....Grieg .12	917 The Tin Grenadiers (Toy Soldiers March).....Tschaiakowsky .10
907 Sing Till The Clouds Roll By.....Vollstedt .10	919 The Nightingale's Song.....Zeller .10
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909 Over The Waves (Sobre Las Olas).....Rosas .12	
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Wednesday, April Seventeenth

Grand Ball Room—Hotel Schroeder

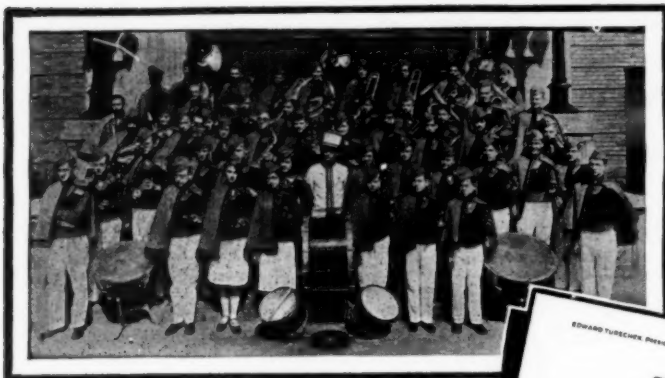
- 8:30 Mr. William Wellington Norton, Community Music Association, Flint, Michigan, Presiding.
 Negro Folk Songs—Lincoln High School Choir, Evansville, Indiana, W. T. Cooper, Conductor.
 "Music in the Schools," Miss Florence M. Hale, State Department of Education, Augusta, Maine.
 "Equalization of Opportunity for the American Child," Honorable Webster H. Pearce, State Superintendent of Public Instruction, Lansing, Michigan.
 "Problems and Possibilities as Seen from the Outside," Mr. Augustus D. Zanzig, Director of National Music Study, New York City.
 "Conducting Clinic," Professor Karl Gehrken, Oberlin College, Oberlin, Ohio.
- 12:00 Noon Luncheon.
- 1:15 Miss Edith Keller, State Director of Music, Columbus, Ohio, Presiding.
 "How to Teach Rhythm," Dr. James L. Mursell, Department of Education, Lawrence College, Appleton, Wisconsin.
 "Songs and Choral Music," Mr. Harry Seitz, Supervisor of Music, Central High School, Detroit, Michigan.
- 3:10 Matinee Concert—Auditorium.
Dryads' Kisses, by W. Otto Miessner, with orchestral accompaniment, written for this occasion. 2000 6th grade children, Mr. Miessner conducting.
- 6:00 Informal Dinner Groups; College Clubs, Fraternities, etc.
- 8:15 Concert—Auditorium.
 All Milwaukee High Schools.
 All City High School Chorus—"Hiawatha's Feast."
 All City High School Orchestra and Band.
 All City High School Harp Ensemble.
- 10:00 Informal Lobby Singing, E. W. Goethe Quantz, London, Ont.

Thursday, April Eighteenth

Grand Ball Room—Hotel Schroeder

- 8:00 Business Meeting, Mr. Herman Smith, First Vice-President, Presiding.
 (All contributing and active members urged to be present.)
- 9:00 Miss E. Jane Wisenall, Cincinnati, Ohio, presiding.
 "Flint Central High School A Cappella Choir," Mr. Jacob A. Evanson, Conductor.
 "Contributions of Electricity to Modern Education," Mr. E. A. Nicholas, Radio Corporation of America, New York City.
 "Opera," Mr. W. Rosing, Director of the American Opera Company, Chicago.
 "International Vision," Mrs. Frances E. Clark, Camden, N. J.
 "Needs and Possibilities of the National Conference," Mr. Paul J. Weaver, Editor of Music Supervisors Journal, Director of Music, University of North Carolina.
 National Orchestra Camp in Picture, Joseph E. Maddy, Ann Arbor, Mich.
- 12:00 Appreciation Session Luncheon, Miss Helen Roberts, Cincinnati, Chairman.
 Speakers: Mrs. Lenore Coffin, Indianapolis; Max Krone, University of Illinois; and others.
- 1:30 Teacher Training Section, Mr. John W. Beattie, Northwestern University, Chairman.
 Vocal Clinic, T. P. Giddings, Minneapolis, Minn., Chairman.
 Instrumental Clinic—A. A. Harding, University of Illinois, Chairman.

[HOLTON GUARANTEED BAND PLAN] [NOW AVAILABLE TO 5 MORE SCHOOLS]

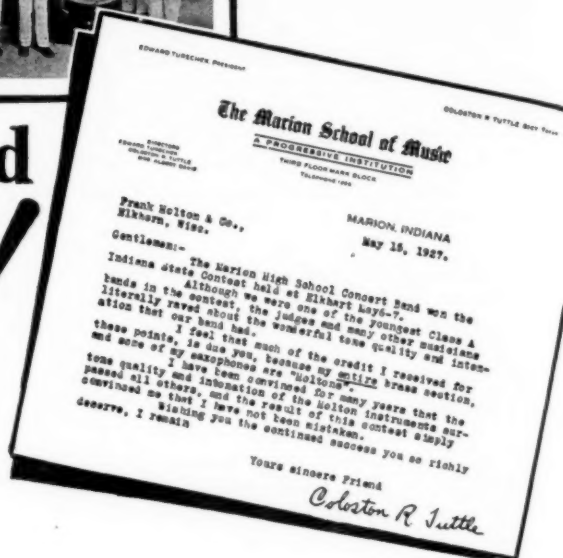


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Five more schools can now use it. These five schools should be in neighboring towns, near enough to one another to be reached by road or rail from day to day.



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No Conflict With Class Work

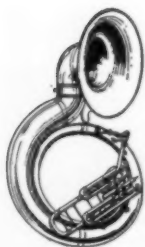
Instruction is conducted during regular study periods. Any child from fourth grade up is eligible. Any number of students can participate.

Write at once, giving your grade and high school enrollment and if possible mention names of Superintendents in neighboring towns who de-

serve a band. Band work develops team work. It arouses self interest in the student—keeps many a boy in school who might miss a full education without it. It is one of the most tangible, permanent evidences of work well done that a supervisor can leave behind him.

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- 3:15 Elementary Music Section, Miss Minnie E. Starr, Chairman.
 Junior High School Section, Mr. Earl Baker, Chairman.
 Senior High School Section, Mr. Anton M. Embs, Chairman.
- 6:30 Formal Banquet, Mrs. Frances E. Clark, toastmaster.
 The program will include the following outstanding artists and educators:
 Mr. Herbert Gould, Basso Cantante, New York.
 Mr. Lewis Richards, Internationally known Harpsichordist.
 O. E. Robinson, Chicago, in charge of singing.
 Miss Mabelle Glenn, President of the National Conference.
 Miss Margaret Canty, Assistant Superintendent of Schools, Milwaukee, Wisconsin.
 Lyric Male Chorus of Milwaukee, Mr. Alfred Hills Bergen, Conductor.
- 10:00 Dance in Ball Room.
- 10:30 Informal Lobby Singing—Mr. Harper Maybee, Conductor.

Friday, April Sixteenth

Grand Ball Room—Hotel Schroeder

- 8:00 Business Meeting, Mr. Herman F. Smith, First Vice-President, Presiding.
- 9:00 Mr. Walter H. Aiken, Supervisor of Music, Cincinnati, Ohio, Presiding.
 Greetings and Special Radio Concert, Dr. Walter Damrosch, in New York City.
 "Recognition of Beauty Through Art, Literature, Music, Etc.," Mr. Henry Turner Bailey, Director Cleveland Art Institute, Cleveland, Ohio.
 "The Law of Balance," Miss Teresa Armitage, New York City; "Application to the Dance," Miss Margery Armitage, New York City.
- 12:00 Noon Luncheon, Meeting of officers, Board of Directors with the newly elected officers and Board members.
- 1:15 Mrs. Ann Dixon, Supervisor of Music, Duluth, Minnesota, Presiding.
 "Recording Emotional Reaction to Music," Professor Edward Castor, University of Wisconsin.
 "Interpretation in Choral Conducting," Mr. Edgar Nelson, President Bush Temple Conservatory.
 "Music Appreciation," Miss Sadie Rafferty, Supervisor of Music, Evanston, Illinois.
 Introduction of New Officers.
- 6:00 Informal Dinner Groups.
- 8:15 North Central College Chorus Concert, Dr. J. Lewis Browne, Director of Music, Chicago, Conductor.
 350 College Students from universities, teachers' colleges, conservatories, etc., in North Central district.
- 10:30 Informal Lobby Singing, "Auld Lang Syne," Mr. Earl Baker, Conducting.
 (NOTE: An automobile tour will be arranged for all those who wish to see the beauty spots of the city.)

If you can't attend the Conference

THE LEAST YOU CAN DO FOR YOURSELF

is to send your \$3 membership at once to the JOURNAL editor and assure yourself of copies of the Conference addresses in the

1929 Book of Proceedings

"—And I Have Tried All of Them"



MR. NEIL A. KJOS
Assistant Director of Music
UNIVERSITY OF ILLINOIS

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Instrumental Supervisor
Chose the Silva-Bet
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There is a Bettoney-made metal clarinet in a *finish for every taste and at a price for every purse.*

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August 12, 1928

Dear Mr. Bettoney:-

At present I am in charge of the clarinet section of the National High School Orchestra and Band Camp. Our best clarinetists are using Silva-Bet clarinets, and those who do not have the Silva-Bet are enthusiastic in their determination to buy one.

In my opinion your clarinets are superior to all other clarinets, and I have tried all of them. Your Silva-Bet clarinet is without doubt the finest clarinet that I have ever played.

Sincerely yours,
Neil A. Kjos

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Northwest Conference

JOSEPH A. FINLEY, Portland Ore., 2nd Vice-Pres. and Editor

LETHA L. McCLURE, Seattle, Wash., Pres.

ANNE LANDSBURY BECK, Eugene, Ore., 1st Vice-Pres.

ROY E. FREEBURG, Missoula, Mont., Treas.

EDNA MCKEE, Pullman, Wash., Sec.

SPOKANE, WASHINGTON, APRIL 10-12, 1929

PRESIDENT'S LETTER

Dear Friends in the Northwest:

I wish we might be sure that this message would reach every supervisor and teacher of music in the Northwest states! Of course, if you have not sent your name to your State Chairman or to the JOURNAL office you may never know that you are hereby being reprimanded for that offence; but we hope in that case that some good friend will tell you that all wise supervisors and music teachers are sending in their dues (\$3.00) to Roy Freeburg, (Univ. of Mont., Missoula, Mont.) and are negotiating plans to attend the conference in Spokane.

Our State Chairmen are very active and doing a fine work. Won't you help them by telling your superintendent (who always goes to the Inland Empire Educational Association) that you are a progressive teacher too and therefore you want to give and receive by going to your music conference?

Meanwhile, please be prepared to vote on the meeting place for 1931 and on the selection of your next president, other officers, directors, etc. This is important to you.

Spokane—could there be a happier choice, a fairer city, the host of the Inland Empire for so many years! Many of you know the city better than the writer does; but all of us know that with Grace E. P. Holman as Local Chairman there will be comfort, hospitality and good cheer extended in unlimited measure. Her committee will make your reservation at the hotel—write her now!

Transportation. All conference members have access to the Inland Empire fare and one-half rates. Consult your superintendent for information. For western Washington, orchestra members and attendants will form

a party out of Seattle Monday night, April 8th arriving in Spokane in time for the first rehearsal Tuesday morning under Mr. Krueger. (Rate, fare and one-third).

Every member of the orchestra must attend rehearsals both morning and afternoon of Tuesday and Wednesday and on the morning of Thursday. On Wednesday the rehearsal will be open to active members of the Conference, only, from 4:00 to 5:00.

The Program—Copy for this JOURNAL leaves Seattle January 26th and must therefore be tentative and somewhat incomplete. With the necessary business to come before the membership and only five half-day sessions it is inevitable that some of us are going to regret the omission of certain subjects that we hoped would be included in the program. It is hoped that such may be comforted by the thought that our next president will be able to take advantage of a wider acquaintance with the field and its needs after this first meeting.

We have a great opportunity, through this conference, to bring school music before the large body of educators attending the Inland Empire Educational Association, especially through the Northwest Orchestra. We must uphold and encourage the efforts of the Orchestra Committee. Theirs has been a difficult task and everything about its success depends upon your sympathetic help. Check the practice and progress of your members and make sure that they reach Spokane on time.

And finally, there can't be a Northwest Music Supervisors Conference in Spokane unless you are there!

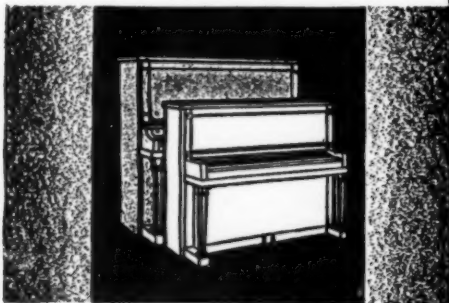
Faithfully yours,

LETHA L. McCLURE, President.

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You are truly a leader of School Music with the Cable MIDGET Upright because this remarkable instrument has all the tonal quality of a full upright piano with the advantage of compactness and utility. You can face your class and lead them with a nod of your head or a flash of your eye. The Cable MIDGET is also the natural adjunct to class instruction in piano.

The experience of thousands of schools has proven that the sturdy construction, beauty and rich tone quality of the Cable MIDGET Upright Piano is a distinct aid to the rapid development of high standards of music and piano study.



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PROGRAM, NORTHWEST CONFERENCE

(Headquarters Davenport Hotel; all regular sessions will be held in the new Educational Department of Congregational Church.)

Wednesday, April Tenth

- 8:00 Registration, Lobby Davenport Hotel.
- 9:30 Songs—Ethel M. Henson, Soprano, Supervisor in the Seattle Public Schools.
Appointing of nominating committee; Presentation of invitations for the 1931 meeting; announcements.
Demonstration lessons (15 min.) with Spokane school pupils by visiting supervisors.
Chairman: Mrs. Alice I. Howatt, Supervisor of Music, Yakima, Washington.
- (1) Beginning Sight-singing in Primary Grades, Helen Coy Boucher, Supervisor in the Seattle Public Schools.
 - (2) Beginning part-singing, Judith Mahon, Supervisor of Music, Boise, Idaho.
 - (3) Part-singing in Upper Grades, Esther Jones, Supervisor of Music, Moscow, Idaho.
 - (4) Introducing music to upper grade pupils, Frances Dickey Newenham, Head Public School Music, University of Washington.
 - (5) Discussion.
- 12:30 Luncheon for Conference members served in the dining room of the Congregational Church.
Chairman, Ruth Durheim, Supervisor in the Seattle Public Schools.
- 1:30 Music—All City Grade School Orchestra, John W. Dickinson, Conductor, Director of Elementary School Orchestras in Spokane.
"Voice Training in the High School; Its Relation to School Music in General," Robert R. Walsh, Director of Music, Franklin High School, Portland, Oregon.
"High School Glee Clubs in Practice and Performance; (Speaker to be announced.) Music.
Address: "Beauty in Music," Dr. Charles H. Farnsworth, Washington, D. C.
- 4:00-5:00 Rehearsal of the Northwest High School Orchestra, open to active members of the Conference.
- 5:00 Visiting Exhibits.

Thursday, April Eleventh

- 8:00 Visiting Exhibits.
- 9:00 Election of Officers; voting on meeting place for 1931.
- 9:30 Junior High School, program arranged and led by Frances Dickey Newenham, University of Washington.
"Organization of Music Programs in Junior High School," Rosa Zimmerman, Supervisor of Music, Everett, Washington.
"The Voice Problem," Helen Hall, Music Instructor, Alexander Hamilton Junior High, Seattle.
"Music Appreciation Through the Radio," Alice Keith, New York City.
"Theory in Ninth Grade," Roy E. Freeburg, University of Montana.
- 1:30 Chairman, Letha L. McClure, Director of Music, Seattle Public Schools.
Music—Spokane High Schools.
Exposition and Demonstration of Class Piano Teaching through "Harmony Diagrams," Zay Rector Bevitt, San Francisco, California.
"Outlook for Orchestra Leaders in Public Schools," Geo. F. McKay, University of Washington.
Music.
Address: "The Music Student in Europe," Karl Krueger, Conductor Seattle Symphony Orchestra.
- 4:00 Visiting Exhibits.
- 6:00 Specially arranged Dinners.
- 8:15 Concert by the Northwest High School Orchestra, Karl Krueger, Conductor.

PROGRAM, NORTHWEST CONFERENCE, CONTINUED

Friday, April Twelfth

Chairman, Anne Landsbury Beck, Head Public School Music, University of Oregon.

8:00 Visiting Exhibits.

9:15 Music.

"Prognosis of Sight-singing Ability," Harold B. Smith, State Normal School, Bellingham, Washington.

"How Are We Helping Rural Schools." (Speaker to be announced.)

"Can Music Appreciation Be Taught?" Franklin Dunham, Director Educational Department Aeolian Co., New York City.

11:30 Luncheon and Conference—New and Retiring Officers, Directors, State Chairmen and Committee Members and Speakers.

A knowledge of Popular Music makes possible a better understanding and appreciation of the Classics

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A RAPID SYSTEM for those who wish to play

POPULAR MUSIC in the shortest possible time and also for forming an excellent foundation for those who wish to pursue the **CLASSICS**.

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For beginners with no knowledge of music or who have had little teaching.

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For the advanced student and professional pianist.

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I have looked over the three books by Art Shefte published by Forster. I must say it is very gratifying to see that the author recognizes the absolute necessity of a thorough foundation in piano playing, irrespective of what future the pupil has in mind. If properly used the books contain ample material to lead to good results.

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Shefte's Rapid Course in Popular Music and Syncopation for Piano seems to fill a need of the present day piano teacher who is confronted with the problem (particularly of the adult beginner) of learning something quickly. I shall be interested in forming classes and watch the development, as I feel sure it will produce results.

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Knowledge acquired by students through the study of this course makes an excellent foundation for more serious study.

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MARY M. CONWAY, New Orleans, La., Sec.

J. LUELLA BURKHAED, Pueblo, Col., Treas.

WICHITA, KANSAS, APRIL 3-5, 1929

Headquarters, Hotel Lassen

THE ALL-SOUTHWEST CHORUS

The music supervisors of the Southwest have registered their hearty approval of the All-Southwest High School Chorus. Requests for entry blanks have come in a most satisfactory manner, and all indications point to a chorus which will be outstanding in character. A most encouraging feature is the enrollment from cities which are remote from Wichita.

The possibilities for stimulating interest and improving choral singing in the high schools of the Southwest through the Wichita Chorus are not likely to be over-estimated. We trust the supervisors will realize that this Chorus is their own and that its success is primarily dependent upon their efforts.

Ideal conditions for full rehearsals and part rehearsals have been made in Wichita and the announcement that the program will be broadcast over KFH has elicited increased interest. The work of rehearsals will be facilitated by the use of the bound volume which is both convenient and durable and which contains the nine numbers of the program. This volume may be obtained

from the Kayser Music Binding Company, 509 South Wabash Avenue, Chicago, post paid, for the sum of ninety cents, and we hope that every member will be provided with his own copy.

It is suggested that those schools which have expressed their intention of entering but have not yet enrolled should without delay advise Mr. George Oscar Bowen, chairman, at Tulsa, Oklahoma, or the director of the chorus, Frank Beach, Emporia, Kansas.

It should be borne in mind that all members of the chorus will need to secure railroad certificates at the time of the purchase of their tickets in order to obtain the rate of one and one-half fare for the round trip to Wichita.

REDUCED RAILROAD FARES

The railroads leading to Wichita have given the usual fare-and-a-half rate for the conference. When you buy your railroad ticket, *ask for a Convention Certificate* (not a receipt); this must be validated at Wichita by the treasurer of the conference in order for you to obtain the half-fare rate on your return journey.

PROGRAM—SOUTHWESTERN CONFERENCE

(NOTE: Orchestra and Chorus Rehearsals will be held daily at 11 A. M. and 4 P. M.)

Tuesday, April Second

Registration afternoon and evening for those who arrive early.

8:00 Lobby Sing. (Lobby Singing Chairman, George Oscar Bowen.)

Wednesday, April Third

8:00 to 10:00 Registration and Visiting Exhibits.

10:00 Ball Room, Hotel Lassen.

"Greetings from Wichita," L. W. Mayberry, Superintendent of Schools.

Response, Milford L. Landis, First Vice-President.

President's Address: "Super-Vision," John C. Kendel.

Oliver Ditson

STEPPING STONES TO VIOLIN PLAYING

For the Young Beginner

By Lawrence Sardoni

Class instruction for beginners of no previous training or experience.

Octavo size—fits in the violin case—accessible price, 50 cents.

A Teacher's Manual enables the instructor to adapt to his own class-room or private teaching method the plan of class instruction, class position drills, bow drills, etc., used by the author in his long experience in class training and in his notable success in the Boston Public Schools. The manual includes the piano accompaniments.

Teacher's Manual.....75 cents

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THE GLENN GLEE CLUB BOOK FOR BOYS

Edited by

Mabelle Glenn and Virginia French

Suitable also for Mixed Voices

50 Songs 112 Pages of Music \$1.00

The name of Mabelle Glenn as editor is in itself a guarantee of the superiority of this book, which is different, un-hackneyed. Based on wide experience with large classes of Junior High School boys. The range of each voice has been carefully watched, special attention being given to the Alto-Tenor part.

THE GLENN GLEE CLUB BOOK FOR GIRLS

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Mabelle Glenn and Virginia French

For use in Junior and Early High Schools
42 Songs 128 Pages of Music \$1.00

Meets the need for music in a medium grade of difficulty appealing to girls of junior high and early high school age. The selections are suitable for young singers; the melodies possess charm on their own account, and the harmonies have been made interesting to *all* the parts.

A Operetta in Two Acts

YOUR ROYAL HIGHNESS

(Or *The Boojum of Bagore*)

Book and Music by Arthur Penn

Price, \$1.50

Most attractive on all counts. The story is fantastic and funny, containing vigor, life and catchy melody, yet easy enough for any amateur production. The

scene is "anywhere in Asia" with full humor of up-to-date style; the music has scope for color and gay costumes.

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Group-Training,
THOROUGHNESS
is equally
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75 cents each

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OLIVER DITSON COMPANY, 179 Tremont St., Boston
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Rural Unit No. 1

This big package of music—



13 records—77 selections
20 interesting lessons
—all for \$12.50, list price,
(\$10, list, to schools)

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Also twenty lessons that may be subdivided into thirty or forty, if desired—worked out, naturally for these records.

All are arranged in a neat, strong container, with lock and key. \$12.50, list price. 20% reduction to schools. Ask your dealer for this UNIT No. 1. It contains enough for a year's beginning in music appreciation in rural schools.

UNIT No. 1 for Rural Schools is only one of many new combinations and offerings for schools, by the Victor Company. This vast music organization has developed astonishing records with specific uses in the classroom. Also delightful combinations of records with lesson plans. Also a great Victor Course in Music Appreciation and Music History with extensive helps that keep it constantly alive and inspiring.

We call your attention to all this progressive music work, as displayed at the Victor Exhibits at each of the five sectional conferences of the M. S. N. C.:

Asheville, N. C.—March 6th to 8th.
Philadelphia, Pa.—March 12th to 15th.
Wichita, Kans.—April 3rd to 5th.
Spokane, Wash.—April 10th to 12th.
Milwaukee, Wis.—April 16th to 19th.

THE EDUCATIONAL DEPARTMENT

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11:00 Demonstration of Voice Testing, T. P. Giddings, Minneapolis, Minn., and Visiting Exhibits.

1:30 Auditorium, Wichita High School. Program by Wichita High School choral organizations, directed by Grace V. Wilson, Supervisor of Music.

The Droning Timbrels SoundCesar Cui
My Johnny Was a ShoemakerAir Cornwall, arr. Taylor
It Was A Lover and His LassJames B. Dunn

Girls' Glee

The Winding RoadSpross
King of the Air Am IHuerter
The Jolly RogerChurldish

Boys' Glee

Out of the Woods My Master WentLutkin
Bless the Lord Oh My SoulIppolitov-Ivanov
The Lord Bless Thee and Keep TheeLutkin

A Cappella Choir

The Lark Now Leaves His Watery NestHoratio Parker
The Water LilyConverse
Sometimes I Feel Like A Motherless ChildWilliam Arms Fisher
The Surging SeaStebbin

Mixed Chorus

2:00 "The Possibilities of the Radio as a Factor in the Development of Musical Appreciation," Alice Keith, Chairman, National Appreciation Committee, New York City.

"Pupil Activity in the Listening Lesson," Margaret Lowry, Supervisor of Music Appreciation, Kansas City, Missouri.

"A Balanced Program in Music," Mrs. Francis E. Clark, Educational Director, Victor Talking Machine Company.

3:15 Music Appreciation Festival; Mrs. Mabel Spizzy, Tulsa, Oklahoma, Chairman.

Program played by the Wichita High School Orchestra, Raymond H. Hunt, Conductor; First prize presented by Adams Music Company of Wichita.

Before the contest a Boys' Choir of unchanged voices from the 5th and 6th grades will present the following program:

In a CanoeBartholomew
A Modern CinderellaLacoe
Ave MariaBach-Gounod

At the close of the contest the Wichita High School Orchestra will present the following program:

Marche Militaire "Algerian Suite"Saint-Saens
Scherzo "Tragica Symphony"MacDowell
Danse Russe "Nutcracker Suite"Tschaikowsky
Danse de la Fee Dragee "Nutcracker Suite"Tschaikowsky
Egmont OvertureBeethoven

6:30 Informal Banquet—Hotel Lassen.

8:00 Concert, The Kedroff Male Quartet, Auditorium, Wichita High School (Admission by membership card).

10:00 Lobby Sing.

Thursday, April Fourth

9:00 Music in Rural Schools and Community Choirs—Demonstration of Methods; C. A. Fullerton, Director of Music, State Teachers College, Cedar Falls, Iowa.

10:00 Symposium: "Closer Coöperation between Publisher, Manufacturer, and Supervisor," J. Tatian Roach, President of Exhibitors Association, Chairman.

"Songs and Choral Music," George Oscar Bowen, Tulsa, Oklahoma.

"Instruments and Instrumental Music," Eugene M. Hahnel, St. Louis, Mo.

"Music Appreciation," Sudie L. Williams, Dallas, Texas.

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12:15 Luncheon, Board of Directors

1:30 Ball Room, Hotel Lassen.

Demonstration of the Possibilities of Visual Class Vocal Instruction, Herbert Witherspoon, President, Chicago Music College.

3:00 Forum.

Concert by Elementary Schools of Wichita, Ruth Evelyn Brown, Wichita Public Schools, Director.

Toy orchestra—Chorus of 800.

1. Gypsy RondoHaydn
2. Waltz No. 5Koschat
3. SerenataMoszkowski

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2. The WoodpeckerNevin
3. The DandelionMiessner
4. TrilliumMiessner

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1. Tree-Top MorningsLutkin
2. At the WindowVan der Stucken
3. Wi' A Hundred PipersScottish Air
4. The River PathChadwick
5. Pippa's SongHammond

Fifth and Sixth Grades—Colored Chorus.

1. A Romany Mother's SongWillis
2. Heav'n, Heav'nBurleigh

Seventh and Eighth Grades—Colored Chorus.

1. De San' Man's SongMcKenney
2. Trav'lin' to de GraveReddick

6:30 Ball Room, Hotel Lassen—Formal Banquet. L. W. Brooks, Principal, Wichita High School, Toastmaster.

"Aesthetic Education and Music," Herbert Witherspoon, President, Chicago Music College.

Musical Program, Thurlow Lieurance.

The A Cappella Choir of Southwestern College, Winfield, Kansas, Harold S. Dyer, Conductor.

10:00 Lobby Sing.

Friday, April Fifth

9:15 Ball Room, Hotel Lassen; Junior High School Chorus, Grace V. Wilson, Conductor.

- In Our BoatMoszkowski
 AprilLeavitt
 Wind on the HillO'Hara

Mixed Chorus

- Song of the RoadPorter

Boys' Chorus

- MatinattiTosti
 The Water LilyKahn

Girls' Chorus

9:30 Address.

"The School Music Festival," John W. Beattie, Division of Public School Music, Northwestern University, Director.

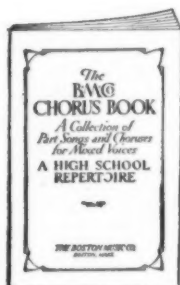
"The Development of Beautiful Singing in the Public Schools," Mabelle Glenn, President of the Music Supervisors National Conference.

PROGRAM, SOUTHWESTERN CONFERENCE, CONTINUED

- "Modern Harmony for High Schools," Fareeda Moorhead, East High School, Denver, Colorado.
- "The Cultivation of Discrimination," Paul J. Weaver, Second Vice-President of the Music Supervisors National Conference.
- Twenty Minutes with the Damrosch Concert by Radio.
- 11:00 Semi-annual Business Meeting and Election of Officers.
- 12:15 Meeting of Board of Directors with State Chairmen.
- 1:30 Musical Program, Band of Wichita High School, Raymond H. Hunt, Conductor.
- | | |
|-------------------------------|--------------------|
| Marche Heroique | <i>Saint-Saens</i> |
| On the Mountains | <i>Grieg</i> |
| Invitation to the Waltz | <i>Weber</i> |
- 2:00 Address: "Invoicing Instrumental Instruction in the Public Schools," Milford L. Landis, Tulsa, Oklahoma.
- Musical Program; St. Cecilians of Tulsa Oklahoma High School, George Oscar Bowen, Conductor.
- Address: "The Melodic Approach to Piano and Violin Playing," W. Otto Miessner, Milwaukee, Wisconsin.
- Demonstration of Class Piano; Miss Katherine, Topeka, Kansas.
- Demonstration of the Possibilities of the Harmonica in Public Schools, James Hartley.
- 6:00 Lassen Hotel—Dinner. Meeting of New and Retiring Officers with State Chairmen.
- 8:15 Forum.
- Gala Concert by the Southwestern Orchestra, Joseph E. Maddy, Conductor.
- Concert by the Southwestern Chorus, Frank Beach, Conductor.
- 10:00 Farewell Lobby Sing.

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TEACHERS' TRAINING IN APPRECIATION

MAX T. KRONE

Head of the School Music Department, University of Illinois

Note: In each issue the JOURNAL prints articles by some member of the National Music Appreciation Committee. Members of this Committee are keeping in touch with the development of music appreciation in various parts of the United States. They are working in many fields—in elementary schools, in high schools, in teachers' colleges and in universities. While their articles are timely and cover many phases of the subject, news notes from any supervisor in the United States will be welcomed.

During the current year the interest in listening lessons has been greatly stimulated by the widespread development in educational radio concerts. Schools too remote to have any music supervision whatsoever are being made conscious of their need for music teaching.

Any supervisors or music teachers having an original contribution to offer regarding projects, concert correlation or local concerts offered to schools, should mail it to the chairman of this department at 233 Broadway, New York.—A. K.

Public school music is much like a large family in which some member is continually outgrowing his last suit of clothes and demanding new habiliments.

The vocal and instrumental departments have been demanding, and are now beginning to receive, teachers with more musicianship and better training. Now with the increasing emphasis that is being placed on appreciation as the chief aim of school music there is coming the inevitable demand for teachers better prepared to teach this important phase.

What should they know, what are the necessary qualifications?

First, the fact that they are the evangelists of Good Music for all children, not a picked few who are especially interested in music, suggests that these teachers must emanate from their personalities that elusive quality which attracts children to them. In a sense, music appreciation cannot be taught—it

must be caught. Appreciation consists of pleasurable experiences motivated from within, not tasks imposed from without. Hence the need of a personality with which a class of children feels en rapport. This ability to establish a harmony of relationship between teacher and pupil is prerequisite to awakening within a class an experience which has been a source of great pleasure to oneself.

To what extent this personal magnetism may be acquired no one can say; but if it may be acquired at all, imitation rather than precept furnishes the surer means to this end.

The prospective teacher's preparation therefore should include a course in appreciation taught by one whose personality furnishes an example worthy to be copied. Then the student should have ample opportunity to observe this teacher, or another equally inspiring, teach appreciation to a class of children.

At the University of Illinois this has been worked out by having the course in appreciation which is required of all Juniors in the School of Music taught by the same instructor who teaches the appreciation class in the University High School. Both classes cover about the same outline of material, with changes of course to adapt it to each group.

Under the same teacher, the Seniors in Public School Music receive a course in methods of teaching appreciation, and do their practice teaching in the high school appreciation class.



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For grade school appreciation work the public school music students receive their methods course in their Junior year, being required as part of their preparation to observe regularly the appreciation lessons presented in the Urbana grade schools. Their practice teaching is then done in these same schools under the grade supervisor who is also the University critic teacher. It is possible to correlate this work because the director of music in Urbana is also head of the University Public School Music Department.

But personality is not enough. The teacher must have sound musicianship. Not only should she be able to play the piano well enough to provide illustrations for the class, and be able to sing with good tone quality. She should have a rich background of the literature for orchestra, piano, voice and violin and as much as possible of opera, oratorio and other choral works, chamber music and the organ.

How can she motivate a beautiful musical experience for others if she has not had that experience herself? And such experience can come only from *hearing* all the beautiful in music that one can get into his life, not from reading about it or listening to lectures about it, although these may help.

But, you say, outside of the metropolitan centers how can one hear all of these things? That is the problem that the teacher training institution must solve—and it is not impossible.

The situation at the University of Illinois is probably not much different from that at other institutions located in the smaller cities. The possibilities are these: The course in appreciation is on a lecture-laboratory basis, a room equipped with an Orthophonic Victorola and records being provided, to which the students may come and play for themselves the illustrations and supplementary material of the week's lectures. They may thus hear a composition often

enough really to come to know it. They can compare and contrast, and thus learn to know the idioms of composers and schools.

The University also sponsors an extensive artist series and a chamber music course. Weekly Sunday afternoon organ recitals afford an opportunity to acquire a knowledge of the best in organ literature; the University choral society, symphony orchestra and concert band furnish opportunity in these fields; while weekly faculty and student recitals provide opportunity for hearing much of the literature for piano, voice and violin. There might have been lack of opportunity to hear good music generally a few years ago but the door stands open today. If the prospective appreciation teacher is not interested in steeping herself in the wealth of beauty that is available she has no business attempting to teach the subject.

But if our teacher has both personality and musicianship, what else should her training give her?

Knowledge. First, knowledge concerning the music and composers she is going to present to her classes; knowledge of the orchestral instruments, first hand if possible; ability to read a full or condensed orchestral score. Facts are not the chief desiderata but some facts are necessary, and the wider the teacher's range of knowledge the richer and more interesting can she make her course.

Second, knowledge of methods and materials. There is a considerable literature accumulating on the teaching of appreciation. The student should be familiar with this and with all the courses that have been developed for use in the schools. She should then have opportunity to observe this material taught by a skillful teacher, and have a chance to teach it herself under supervision. A course in methods becomes

(Continued on Page 88)

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PROS AND CONS OF THE BOY CHOIR METHODS

M. TERESA ARMITAGE
New York City

It seems to be a generally accepted idea that training of the boy voice for choirs and training the boy voice for school singing are two distinct aspects of vocal education. When comparing the voice of the boy in the choir with the voice in school it is not strange that the above idea prevails. What is the difference and what are the reasons for the generally accepted opinions on the nature and training of the boy voice?

The first difference in the idea of training for choir versus school is that in choirs an intensive course in voice building is a necessity and from the beginning the boy is made to feel the importance of the vocal organ and the care and cultivation of it; whereas in schools the vocal apparatus is considered of no more importance, as a mechanism to be trained, than any other portion of the anatomy; in fact less so, and aside from some usually unimportant vocal exercise the boy is never taught how to care for or use his delicate vocal apparatus. The development of the human voice, the most important organ of expression in man, has not yet been recognized as a specific fact in education. As soon as the choir boy has learned to control his vocal apparatus and has acquired a fairly good range of voice,

he is taught the lovely legato, a smooth flowing style, gliding from one tone to another in continuous waves of sound. The legato, with few exceptions, is an unknown quantity in the use of the voice of the boy in school choruses. Vocal attack is well taken care of in the minds and voices of the choristers; but it is usually distressing to hear the school chorus strike below pitch and push the tone up to pitch. Unfortunately pushing the tone is oftentimes understood as the attack of tone. The right way of attack is a simple process and beneficial to the voice; it can be acquired by the proper use of the light staccato; but again the staccato is often misunderstood and in its place we hear the pernicious glottis stroke. Agility and flexibility, true assets of a well drilled choir, are usually the measure of a teachers' stock-in-trade in voice. These two important items of training should never be taught by one who has not learned them by much study of vocal technic, and experimentation in teaching. In choir schools, generally speaking, a choir master is usually well equipped for his work but in our educational system we are still in swaddling clothes in vocal knowledge, where anyone may teach singing at will. This takes into

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consideration the strange fact that at times amazing results in singing are obtained, by the use of no "method," but only, we may say, by the "Grace of God."

The musician, however excellent, unless schooled in the technic of voice and of teaching voice, is totally unfit to be in charge or have the responsibility of the office of vocal instruction. There are now too many piano, violin, theory, and sundry other teachers engaged in the work of vocal instruction and the results in general speak for themselves.

The schools should emulate the choirs in the matter of expert handling of this subject. There is, however, another side to the question wherein may be found facts which show that the choirs are necessarily not perfect models for emulation in the true boy tone. There are so many methods in use and so many theories of child voice production that it is not only confusing but amusing to study their differing claims and aspects. These theories frequently upset the very simplest laws of acoustics and it follows that confusion reigns in diversity where harmony should prevail in unity or by following a simple natural law.

The result is that we often find a so-called method used by the choir master put aside in ordinary conversation and only brought out on Sunday or festival days. One of the results of these various methods is a hollow hooty tone brought about by the over use of the vowel oo and the shading of all vowels to conform with the particular sombre vowel sound. Another prevailing method embodies a peculiar idea of the origin of the so-called head voice. For over two hundred years schools of singing have taught that the head voice must be felt in the upper part of the head and that to produce the notes belonging to this head register the sound must be sent in an oblique direction, making it reverberate throughout the skull. The teacher who asks her class to sing in this manner is using a method

that spells trouble for the future of the voice. A deflected tone loses resonance, the most important factor in volume and quality.

After air waves leave the vibrators or vocal chords they are sent into the resonance cavities where they are *reflected* in such a manner that they are brought near the outlet of mouth and nose. A very little bit of air escapes through the nose but no air ever goes into the head in the form of sound. The constant use of overtones without any consideration for the fundamental tone leaves the voice of an adult or child lifeless. The production of voice for all ages is the same except that the light, high voices vibrate the vocal chords along the thin edges where the heavy ones vibrate the chords throughout. All voice comes from the same place and is reflected into the resonators in exactly the same manner.

Every sounding note originates in the larynx by means of vocal chords, and the voice, whatever it may be, sounds full and round only when the tone is allowed to flow forward and unimpeded. The resonance cavities do the rest, and do it only without interference from us. With the least possible expenditure of energy we produce the required volume and quality.

It is a common thing to be told that high notes are produced in the nasal and frontal cavities. Science has absolutely proved this to be untrue, and teachers of children will find immediate results if it is remembered that deflected tone is devitalized tone, and does not comply with natural laws. It seems to follow that, on account of the various erroneous prevailing ideas about the head voice, the fine natural quality of voice is often lost by emulating choir methods. It is not necessary, and more often than not harmful, for a voice pupil to know about the workings of his vocal apparatus; but every teacher of singing should have a knowledge of the anatomy and physiology of the vocal mechanism. Some of the strange and fantastic theories of voice

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teaching would be relegated to limbo, with up-to-date data on vocal technic. Bad as our boy altos sometimes sound, there is nothing in this to compare with the horror of the male alto or counter-tenor that some choirs use.

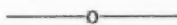
There is not only lack of beauty in this unnatural voice but it has a quality that upsets the balance of tone in the choir, giving a sepulchral pall to the tonal structure. The voice of the boy should be blended from top to bottom with a proper balance of fundamental tone and overtones—a predominance of either fundamental or overtones is wrong. In the voice of childhood there is a peculiar but delightful quality which makes one think of sparkling diamonds. It is sharply bright when unspoiled and this quality is more often than not completely taken from the child voice in choir training. This voice is peculiar to childhood and should never be disturbed, but should be blended into all tone forms and pitches. Why make a boy voice like that of a woman when it can be just as beautiful as the voice of a true soprano, yet retain its own individuality, by proper handling?

There are among our vocal teachers a number that recognize that there may be another (a simpler and a more scientific) way to instruct and care for the voice of the boy, just as there are newer, simpler and more scientific methods of teaching in practically all branches of education. Old, worn out, complex methods are being shelved for newer and simpler ones, and the time seems near for a change in the method of handling of children's voices. When speech changes naturally to song there will be no need of readjustment in the vocal mechanism.

A better knowledge of the mechanism of the vocal apparatus in the light of up-to-date scientific findings and a knowledge of what the human voice really is and its vast importance in the scheme of life will make it impossible to have a method for its production that changes radically when speech

is turned into song or to bring into effect an entirely different order for the singing lesson than exists in simple everyday speech when rightly done. The racous tones of former years are fast disappearing, but the only standard of perfection which the teachers are following, for the most part, is that used in choir training—exquisite in effecting a cold beauty, but not the true tone of human childhood.

The writer feels it high time to do away with the prevalent boy-choir methods that produce the beautiful but emasculated tone which we identify with the soprano boy, and substitute for this, especially in our schools, a method that takes account of the true and natural voice—that voice which speaks directly to the heart.



SCHOOL MUSIC IN AUSTRALIA

(Continued from Page 23)

him more interested in his work. Speaking generally, sufficient boys for two bands are available when a new organization is to be formed, the consequence being that a good type of lad can be selected.

The Education Department favors the practice of securing the services of the local Municipal band for the school band. There is thus established a link between the school life and the civic life. The bandmaster is, moreover, preparing players who will one day probably transfer into the senior band.

The numbers of bands quoted may seem small, but it must be remembered that Melbourne has only a million from which to draw and the percentage shown for an absolutely new movement is felt to be extremely satisfactory.

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Conducted by J. E. MADDY, *Supervisor of Music, Ann Arbor, Mich.*

CARNEGIE FOUNDATION CONTRIBUTES \$2,500 TO CAMP

Following closely upon Mr. Samuel Insull's contribution of \$5,000 to the National High School Orchestra and Band Camp came an unsolicited donation of \$2,500 from the Carnegie Foundation of New York, to be used for scholarships. The contribution of \$5,000 by Samuel Insull, one by the National Federation of Music Clubs of \$700 and one of \$300 from the National Association of Band Instrument Manufacturers brings the total for the year up to \$8,500, at this date, January 10th.

The National Federation of Music Clubs proposes to distribute its donation in \$50 amounts to the first 14 local music clubs that succeed in raising the balance of a scholarship. The administration of the fund is in the hands of the Federation's Public School Music Chairman, Mrs. Byrl Fox Bacher, 1113 Ferdon Road, Ann Arbor, Michigan. \$1,000 of Mr. Insull's gift is available this year and will probably be used in a similar manner; while the Carnegie Foundation's contribution will probably be distributed in complete scholarship awards to players selected as the outstanding players in all-state orchestras and sectional orchestras such as the All-Southern, All-Southwestern, North-Western and New England Orchestras.

As this fund grows the opportunities for reduced fees will be spread among the worthy students whose schools and communities are willing to raise a part of the scholarship fee. It is not at all improbable that this fund will grow to \$15,000 or \$20,000 before June first.

If you have a fine player you would like to enter for the camp there is still room

in some of the sections. A bulletin, "Ways and Means," which gives a dozen plans which were used successfully to raise camp scholarships last year, may be had by writing Joseph E. Maddy, Box 31, Ann Arbor, Michigan.

FRIENDS OF MUSIC EDUCATION SOCIETY

Have we not all stood helplessly by and seen outstanding musical talent go undeveloped because of insufficient financial support? Most of us have sacrificed to help some worthy music student now and then, while we have seen millions spent on all sides for less worthy causes.

Will Earhart suggested a plan to raise money to send students to the National High School Orchestra and Band Camp, which is so practical it should be passed on, for it can be used to assist worthy music students everywhere and in many ways. It is simply this:

There are in every community quite a number of wealthy individuals who are interested in music and in the education of worthy students in music as well as in other subjects. These people are called upon to contribute to every fund imaginable and it is difficult to interest them sufficiently to undertake to finance any project single handed. The formation of a "Friends of Music Education Society" whereby members would pay annual dues of \$10 or more would appeal to a great many people who are either wealthy or in moderate circumstances, providing they have confidence in the promoters of the plan. One hundred members would provide \$1,000 annually which could be used to further the musical education of worthy students, purchase instruments for

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a school or individuals, send student players to the camp, or loan to students who might be in a position to repay any such advance at a later date. The fund should be administered by a committee elected by the members, who should serve without compensation so that every cent of the fund would go for the purpose for which it was given. The music supervisor is the logical person to organize such a society and the local music club should sponsor the society and solicit members.

Thirty members would send a player to the camp, or pay his tuition for a year at a music school, or buy the school a pair of tympani. Where is there a town without as many as thirty citizens who are sufficiently interested in music education to be willing to contribute \$10 per year to such a cause? A little initiative on the part of the music supervisor is all that is necessary to create a music education fund in any community in the United States. Do you lack this initiative?

MANY NOTABLES ON CAMP FACULTY

The faculty of the National High School Orchestra and Band Camp next summer will include 14 symphony orchestra artists from the Cincinnati, Minneapolis, Detroit, Philadelphia, Chicago and Rochester Orchestras, and the following nationally known educators: T. P. Giddings, Minneapolis; Edith Rhetts, Educational Director of the Detroit Symphony; David E. Mattern, Grand Rapids; A. R. McAllister, Joliet (winner of the National Band Contest in 1926, 1927 and 1928); Prof. A. A. Harding, University of Illinois; Hanns Pick (University of Michigan); Pasquale Montani, Indiana College of Music and Art; Lee M. Lockhart, Council Bluffs, Iowa; Albert Gish, Senn High School, Chicago; Jacob Evanson, Flint; John Minnema, Elmhurst College; Leo Sowerby, Chicago;

Howard Hanson, Rochester; and a number of others yet to be chosen, besides famous guest conductors. The faculty will number 45 and the counsellor staff 40. Most of the counsellors will be well known music supervisors.

ORCHESTRA CONTEST BOOKLET READY

The 1929 booklet containing the selections and rules for the 1929 State and National School Orchestra Contests is ready for free distribution by the National Bureau for the Advancement of Music, 45 West 45th St. If you have not received a copy it will be worth your while to write for one.

Other booklets prepared by the Instrumental Committee and published for free distribution by the National Bureau are State and National School Band Contests (1929) and Guide to Piano Classes in the Schools. The former contains pictures of about 100 of the leading high school bands of America.

MANY APPLICATIONS FOR CAMP POSITIONS

Because of the deluge of applications for positions at the National High School Orchestra and Band Camp (over 1200 applications to date!) I believe it is desirable to outline the conditions which will have weight in the election of staff members for 1929. The elections will take place about March 1 and accepted candidates notified by March 15.

1. All faculty section leaders must be symphony orchestra players or supervisors who have had symphony orchestra experience. This eliminates a number of excellent instructors who served last summer but the type of work planned requires the services of experienced symphony men.

2. Instructors of theoretical subjects will be chosen, if possible, from the instructors appointed by the several institutions offer-

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ing summer courses for music supervisors at the camp.

3. It is the policy of the camp to change a large percentage of the staff personnel each year in order that a greater number of music supervisors may benefit from the experience and inspiration.

4. Music supervisors will receive preference for counsellor positions because of the benefit they will get from the experience. Counsellors will receive only their expenses but will be given opportunity to take courses and to participate in camp activities except orchestra and band.

5. In selecting counsellors the following points will be considered in the order named:

- (a) Camp experience.
- (b) Character and leadership.
- (c) Loyalty and coöperation.
- (d) Athletic experience.
- (e) Musicianship.
- (f) Special ability in some camp activity.

(Note: The minimum age limit for counsellors is 25 years.)

6. Everything else being equal the preference will naturally go to supervisors who have helped to send players to the camp, for those who have worked for the camp are entitled to first consideration. It is necessary to fill the camp with students before there will be jobs for anyone.

The success of the camp is of greater importance than the individual needs and desires of people wanting work at the camp. The officers will endeavor to fill every position with the most competent person available for that particular position, regardless of personal friendship, past favors and all other considerations, for it is far more important for them to fulfill their greater obligation to the boys and girls of America.

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ASCERTAINING ATTITUDES TOWARD MUSIC

MABELLE GLENN

Director of Public School Music, Kansas City, Missouri

Note: In the December 1928 MUSIC SUPERVISORS JOURNAL there appeared an article by Mr. Edward P. Rutledge on Ascertaining Attitudes in Music. This article, which was based upon a portion of a 20 minute music test which was a part of the General Educational Survey Measurement Program applied to the schools in the state of Florida, so stimulated Miss Mabelle Glenn that she straightway wrote an article replying to it. It was not possible to publish this in the test and measurement department of the JOURNAL immediately. Since writing that article, Miss Glenn has prepared and given to 1300 children of the 6th and 7th grades in 13 Kansas City schools a revision of the questions used in Florida. The results of her testing together with a revision of her article are printed below.

An introductory note is hardly the place for a discussion of a controversial article except to the extent that it may heighten interest in any article and thus make the ordinary reader more anxious to study the contribution. It should, however, be pointed out that in the introduction to Mr. Rutledge's article it was specifically stated that the Florida test and the study based upon it was held to be only a beginning, as was evidenced by the fact that the man who was primarily responsible for the originating and giving of the test, Mr. Glenn Gildersleeve, was at that time engaged in an entire revision of the music test. Teachers, therefore, who are interested in Mr. Rutledge's article and in the material presented by Miss Glenn will probably care to obtain from Mr. Gildersleeve at Teachers' College, Columbia University, the revised test which not only gives material on the ascertaining of attitudes in music, but also presents material which within the 20 minutes allotted to the total test elicits searching information as to the knowledge possessed by the pupils of musical terms, symbols, instruments, great names in music, and sight reading ability. With all of this material in hand many teachers and supervisors should proceed to do exactly what Miss Glenn has done, namely, construct a test which is specifically adapted to the needs of the local school system.—P. W. D.

This questionnaire, answered by 1300 6th and 7th grade pupils in the Kansas City schools, gives the basis for the discussion which follows.

1. Do you like to sing? (Out of 1300 answers, 104 answered "no.")
2. Do you prefer singing unison songs or part songs? (Out of 1300 answers, 348 preferred unison.)
3. Underline two correct answers in the following statement:
Using do—re—mi syllables in singing helps one in—tempo—interpretation—part singing—rhythm—tune.
(Of 1300 answers 1,051 underlined tune and 825 underlined part singing, the two correct answers, showing that a large percentage of pupils who took the test have some understanding of the reasons for singing with do, re, mi.)
4. Do you find it difficult to sing with do—re—mi syllables? (268 answered "yes.")
5. Do you like to sing do—re—mi syllables? (842 answered "yes.")
6. Name three songs you like to sing. These may be songs you have learned either in or out of school. (Of the 3,786 songs named, 776, or 20%, were learned out of school.)
7. Name three favorite selections with which you have become familiar through phonograph records or radio. Choose from music heard in or out of school. (Of 3,702 selections named, 1,648, or 44%, were heard out of school.)
8. Three types of music are given in school—singing—listening—playing an instrument. Which do you like best? (First choices—singing, 746—listening, 427—instrument, 268. This makes 1441 first choices given by 1300 pupils. Therefore, 141 pupils give two first choices.)
9. Indicate your choice among these school subjects by writing (1) after your favorite subject, (2) after your second choice, and (3) after your third choice—
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ness, Arithmetic, Algebra, Art, Practical Arts, Typewriting, Science, Physical training, Foreign language, Expression, Geography. (768 gave music as first, second or third choice.)

The attitude of pupils toward a subject should be an element in determining whether the content of the course and method of presentation are correct. But there are several aids in judging the attitude of pupils and a questionnaire is probably the least accurate. The way in which a question is asked and the place in which it is asked determines the answer to a great extent. If, in an arithmetic test, the question were asked "Do you like to sing?" there probably would be fewer affirmative answers than if the question were asked in a music test.

The questions asked in Florida seem to me to be inadequate in getting the information desired. Let us consider several of them. "Do you like to sing with do re mi?" If that question is asked children who have very little facility in the use of so-fa syllables, what answer can be expected? If a class were asked "Do you like the multiplication tables?" would you expect a majority of affirmative answers? Of course some day those pupils may find a use for the tables in making their income tax returns, but these future needs are apparent to young children only when there is an expert teacher who motivates everything done in the class room.

Unless our method for acquainting pupils with so-fa syllables grows out of the pupils' desire to learn them because they need them, we can scarcely expect a majority of pupils to be enthusiastic about the work involved in gaining facility with syllables.

We have chosen to ask our Kansas City girls and boys three questions preceding the one asked in Florida, "Do you like to sing with do re mi?" The answer to number three in our questionnaire throws light on the degree of success which our teachers

have attained in leading their pupils to an understanding of the use of so-fa syllables. I am sure that all of our beginning piano pupils find a use for so-fa syllables in learning to play and transpose their little melodies.

Recently, in a third grade class which was reveling in creating melodies, the first steps in notation developed with ease and rapidity simply because the class wanted to be able to write their original melodies on the staff so as to preserve them.

If pupils know a reason for learning so-fa syllables and have some facility in their use, they answer the question "Do you like to sing with do re mi?" in the affirmative. Otherwise, the answer is negative.

Number three of the Florida questionnaire was, "Do you like to listen to the phonograph better than to sing?" The answer to this question not only is an indication of the attitude of pupils, but also is an indication of the type teaching of music appreciation and singing which is prevailing in the schools.

Pupils are not interested in passive listening. Unless they have an active part in every listening lesson they are likely to be bored. Thank goodness, the singing lesson belongs to the children! In it they give expression to their desire for the creation of beauty. However, we must confess that in many singing lessons very little beauty is created. If pupils like appreciation better than singing it is probably because the teacher has done a more artistic piece of work in appreciation teaching than in the singing lesson. If singing is more enjoyed it is an indication that the teacher excels in this type of teaching.

The question, "Do you like jazz records better than those played at school?" puts the idea of jazz into the minds of the pupils and naturally will receive many affirmative answers. One cannot condemn the pupils for preferring jazz records unless one knows what records have been presented in the schools. Are there not some educational

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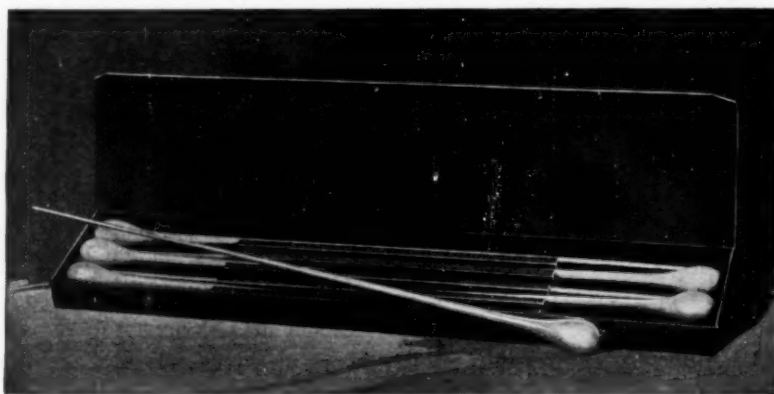
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records that are neither beautiful nor interesting? We preferred to have the pupils list songs they like to sing and music they like to hear. The grading was somewhat more difficult but the register of attitude of the pupils toward good music much more accurate. In our tabulation of results we counted choices sung and heard in school and those sung and heard out of school and in this way we judged whether we are holding our own with outside activities in music.

The Florida questionnaire asked, "Do you think girls like to sing better than boys like to sing?" Who is wise enough to answer that question? We prefer to weigh the boys' answer to all questions against the girls' answers to all questions and thus determine whether girls find more enjoyment than do boys, or vice versa.

In ascertaining whether music is holding its own in the affections of our pupils, we preferred to name all subjects in the school program, asking pupils to check their first three choices. This report is of greatest value in showing our own department where we are succeeding or failing in making good music a vital force in the lives of Kansas City pupils.

This questionnaire was answered by all 6th and 7th grade pupils in thirteen schools. Of the thirteen schools, two were negro schools. Of the eleven remaining schools nine were traditional schools in which music is taught by the regular grade teacher and two were platoon schools with special music teachers. Of the nine traditional schools there were three large schools in the better residence districts, one large school in the industrial district and five smaller outlying schools.

In round numbers 1300 pupils answered the questionnaire (700 girls and 600 boys). All but nine girls liked to sing. Of the 95 boys who said they did not like to sing 70 were over 13 years of age. If these 70 boys had been in junior high school where the music takes better care of the boy of

this age with his changing voice, there is little doubt but that most of them would have answered in the affirmative.

Of the 700 girls 509 gave music as their first, second or third choice.* Of the 600 boys 259 gave music as their first, second or third choice.† Practical Arts and Physical Training gave music a race in popularity. However, other subjects were very popular in certain schools. In one school every boy gave history as his first-choice, which indicates one thing only: the person teaching history in that school is an excellent teacher.

Do Kansas City girls and boys like to sing with do, re, mi? Of the 700 girls, 526 answered "yes" and of the 600 boys 316 answered "yes."

SONGS WHICH ARE POPULAR WITH 6TH AND 7TH GRADE PUPILS

There were 2,052 favorite songs named by the girls; of these only 390 were songs learned out of school. The boys named 1,734 favorite songs and of this number 386 were learned out of school. Only 20% of the favorite songs of both girls and boys were learned out of school. We were surprised to observe how few church and Sunday-school songs were named as favorites. Onward Christian Soldiers was the only Sunday-school song named several times. However, one little fellow gave as his three favorites, America the Beautiful, Star Spangled Banner and Yield Not to Temptation!

FAVORITE MUSIC HEARD THROUGH THE PHONOGRAPH AND RADIO

Three-fourths of the pupils who answered our questionnaire have radios in their homes. Charles Merz in his article "Tom-Tom" in the January issue of *The Golden Book* tells us that of 294 hours of broadcasting from a Kansas City station in one week, 77 hours were given to serious or partway serious music and 189 hours to

* Out of a possible total of 3×700 or 2100 votes.

† Out of a possible total of 3×600 or 1800 votes.

DRYADS' KISSES

A New Cantata

Music by W. Otto Miessner

Poem by Alice C. D. Riley

Every music supervisor is familiar with the work of these authors. Mrs. Riley wrote the poems of Jessie Gaynor's justly celebrated "Songs of the Child World." W. Otto Miessner is known as co-author of the Progressive and Music Hour Series. He is the composer of "Art Song Cycles" and numerous other songs for children.

"Dryads' Kisses" is a bright, melodious work for unchanged voices of the sixth grade or Junior High School. There are two solos for Baritone and one for a Boy Soprano. A poetic Prelude and a sprightly Intermezzo add variety and interest.

The entire work requires forty-five minutes for performance, of which one-half only is choral. This is not only music that children will love to sing; it is music that will linger long in their memories.

"Dryads' Kisses" will be performed at the North Central and Eastern Conferences this spring and in Kansas City in May. Other notable productions are pending.

Read what a few prominent supervisors say:

"The more we study this cantata the more we like it. The tunes are very beautiful and the accompaniment is just as beautiful." Mabelle Glenn, Supervisor of Music, Kansas City, Mo.

"I like it very much indeed. It is very melodious and stays well within the voice range. I predict for it great success." Ernest G. Hesser, Director of Music, Indianapolis, Ind.

"It is beautiful! That solo 'May Time' is a wonderfully beautiful thing. Congratulations on producing a truly American work worth while!" Noble Cain, Director of Music, Senn High School, Chicago.

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syncopation. While there is no way of knowing the time spent in listening to radio in the home, one hour a day is a conservative estimate. If we believe that "popular music is familiar music" will we not make plans for making good music popular by giving it more time on the school program? We use twenty-five minutes per week of school time in listening to good music. The answers to our questionnaire have made us realize the importance of replaying many times the selections used in our listening lessons.

Of the 2,021 favorite phonograph or radio selections named by girls, 1,208 were heard in school and 813 were heard out of school. Of the 1,681 favorite phonograph or radio selections named by boys 846 were heard in school and 835 were heard out of school.

We were much interested in the lists of names of favorites heard out of school. The following numbers are the only ones named a sufficient number of times to be classed as universal favorites:

Sonny Boy; There's a Rainbow Round My Shoulder; Jeannine, I Dream of Lilac Time; Ramona; The Cowboy's Lament; My Blue Heaven; Get Out and Get Under the Moon; You're the Cream in My Coffee; Sweetheart of Sigma Chi; My Man; Prisoner's Song; Let the Rest of the World Go By; Old Man River; That's My Weakness Now; Love's Old Sweet Song; Golden Slippers; On the Road to Mandalay.

It is easy to understand the popularity of such songs as "Sonny Boy," "A Rainbow Round My Shoulder" and "Jeannine, I Dream of Lilac Time," for the motion pictures featuring these songs had been running in local picture houses for several weeks preceding the answering of this questionnaire. Fannie Brice was here in "My Man" at the time these questions were answered. "Old Man River" was a favorite only in the negro schools.

We were surprised at the long list of favorite selections heard in school. The selections named below were mentioned often enough to justify listing them as general favorites. Of these at least half were heard when the pupils were in the fourth and fifth grades, a gratifying indication that the impression made by good music remains:

In the Hall of the Mountain King; Three Horse Sleigh; March of the Dwarfs; Song of the Volga Boatmen; Andante Cantabile; March of the Caucasian Chief; Dance of the Hours; Nutcracker Suite; Ride of the Valkyrie; Overture to "Mignon"; Magic Fire Music; In a Village; Hungarian Dance No. 5; Overture to "William Tell"; Ave Maria; Overture to "Oberon"; Amaryllis; Melody in F; Beethoven Minuet; March Slav; Hungarian Rhapsody; Naiads at the Spring; Danse Macabre; Humoresque; Barcarolle; Bacchanale from "Samson and Delilah"; Prelude in C Minor; Spring Song; Eccossaises; Blue Danube Waltz; Toy Symphony; On Wings of Song; Parade of the Wooden Soldiers; Marche Militaire, by Schubert; Triumphal March; Overture to "Midsummer Night's Dream"; Spinning Song; Anitra's Dance; Unfinished Symphony; Pizzicati from "Sylvia Ballet"; To a Water Lily; Moment Musical; Mozart, Minuet in D; Country Gardens; The Swan; Marche Militaire by Saint-Saens.

It was most usual to find a combination such as "Sonny Boy," "Andante Cantabile" and "Romona" for the three favorites, probably given by a pupil to whom melody makes first appeal. A combination such as "March of the Dwarfs" by Greig, "You're the Cream in My Coffee" and Hungarian Dance No. 5 probably was made by a pupil whose first interest is rhythm.

The result of this questionnaire has been most interesting to our music department, but chiefly as a basis for confirming our judgment of the quality of work done by individual teachers in the school system.

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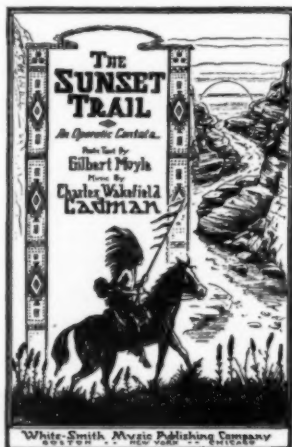
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A number of free fellowships are offered, and a Student Loan Fund aids needy students. These matters, the schedule of classes, description of dormitory accommodations, etc., are clearly explained in the catalog.

COLUMBIA SCHOOL OF MUSIC

The five-week session beginning June 24th will have a faculty of over 100 and will give special attention to public school music. This department is directed by Mrs. Mary Strawn Vernon and Miss Ann Trimmingham and offers a wide variety of specialized courses. The course in Orchestra Conducting is in charge of George Dasch, and that for Band Masters is in charge of Harold Bachmann. Special work in pageantry and stagecraft is offered by Carl Lundgren.

This school is well known for its public school music courses as well as for its work in all departments of applied music. The catalog and full details may be had by addressing the business manager, Mr. C. E. Feely, at the school in Chicago.

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Under the leadership of Dean P. C. Lutkin the School of Music at Northwestern University has long been recognized as one of the outstanding university music departments; the public school music course, which has for some time been in charge of John W. Beattie, is well known and highly respected throughout the profession.

Detailed information as to the courses available during the summer is contained in a special bulletin which may be obtained from the Registrar, 1822 Sherman Ave., Evanston, Ill.

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Details on all points may be had by addressing President John J. Hattstaedt (Chicago).

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Under the guidance of Osbourne McConathy and Jeanette Ferris, a course is offered leading to a certificate which is accepted without further examination by Pennsylvania and other states. A number of special courses and other attractions have been arranged for the coming summer, complete details of which may be had by addressing the director, Gilbert R. Combs, 1331 S. Broad St., Philadelphia.

CARNEGIE INSTITUTE OF TECHNOLOGY

This splendid institution offers the usual summer courses and certain less usual courses such as Dalcroze Eurhythmics. The work is under the general guidance of Dr. Will Earhart. Complete information may be had by addressing the Director of the Summer School, Schenley Park, Pittsburgh.

EASTMAN SCHOOL OF MUSIC

Beside the usual courses in which school music teachers are interested, this well-known school gives a variety of other work, especially: special courses for church and motion picture organists, courses for piano teachers and academic studies offered at Rochester University. Write to Arthur See, Secretary of the school, Rochester, N. Y.

INDIANA COLLEGE OF MUSIC

This school is affiliated with Butler University and offers a complete curriculum under the direction of Ernest G. Hesser, supervisor of music in Indianapolis, who is assisted by a staff of teachers who are actively engaged in music in the public schools. Details may be learned from Arthur W. Mason, General Secretary of the school, Indianapolis.

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At Madison, S. D., this college conducts a special summer school for Conductors; the work for band conductors is given by James Robert Gillette; that for choral conductors by J. Alfred Casad; that for orchestra conductors by Frederick Locke Lawrence. Details may be had by addressing Mr. Casad in care of the school.

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The Eastern and Western sessions of this school are combined this summer in a three-week session to be held at Auburndale, Mass., starting July 10th. The complete list of faculty members will appear in our May issue; the Festival will again be under the direction of Francis Findlay. Inquiries should be addressed to Frank D. Farr, 221 E. 20th, Chicago, or to Charles E. Griffith, 39 Division, Newark, N. J.

CLEVELAND INSTITUTE OF MUSIC

The course for supervisors is offered in conjunction with the Cleveland School of Education and Western Reserve University, leading to the B. Ed. degree. A complete curriculum is offered, and details may be had from the director, Mrs. Franklyn B. Sanders, 2827 Euclid Ave., Cleveland.

PENN STATE INSTITUTE OF MUSIC EDUCATION

Under the direction of Richard W. Grant, this has become one of the most prominent Eastern Universities in the school music field. Details of the offerings in the course starting July 1st may be had from Mr. Grant at State College, Pa.

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This institution offers a wide variety of extension courses leading to diplomas, certificates and degrees awarded by authority of the State of Illinois. Details may be learned from the Registrar, 701 E. 41st, Chicago.

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Book and Music Reviews

Conducted by WILL EARHART, *Director of Music, Pittsburgh, Pa.*

Schubert, the Man, by Oscar Bie. (Dodd, Mead and Company.)

Doubtless this book has already become familiar to many of our readers, for it was issued for the Schubert Centennial, was adopted as the official biography of Schubert by the International Centennial Committee, and has been very widely read. But its value is by no means transient—as any reader acquainted with other writings by Oscar Bie will know—and the fact that the volume for review was received only late last December does not make announcement now one whit less interesting.

In make-up and printing the book gives delight. It is richly provided with illustrations, many quite uncommon, which collectively form a graphic Schubertiana of rare interest. These illustrations are used by courtesy of the *Musical Courier*. The text was translated by Jean Starr Untermeyer. It is an excellent rendering.

In content the work is far more than an account of Schubert, the man. One wonders a bit at that title, because only the first chapter, entitled "His Life," concerns itself at all with the material circumstances of his life. The remaining chapters consist wholly of studies of Schubert's music. This is divided, for the purpose, into chapters entitled, successively: Piano Music; Songs; Chamber Music; Symphonies; The Rest.

Of the quality of the critical studies themselves—the scholarly knowledge, the loving understanding, the sensitive taste and the unerring perception displayed in them—one might say much. Perhaps it is sufficient to say, however, that they sustain fully, and, indeed, must further enhance, the reputation which the gifted writer has acquired through earlier writings. The comprehensiveness of the studies merits commendation, too, for the number of specific compositions analyzed in the whole book is quite imposing. Copious thematic quotations are used in the discussions. It is a most useful book, and easily takes place as a standard work on Schubert, destined to be read long after this centenary period has become a vague memory.

* * *
WILL EARHART.

The Dilemma of American Music, and Other Essays, by Daniel Gregory Mason. (The Macmillan Company.)

In the titular essay the author makes keen diagnosis of our present musical condition and seeks to forecast (though not without some misgivings) the probable outcome. In a galaxy of seventeen other scintillating essays contained in the book

he discusses such widely diverse subjects as Stravinsky as a Symptom; the Tyranny of the Bar-Line; Creative Leisure; The Depreciation of Music; Our Orchestras and Our Money's Worth. Several essays are devoted to various phases of the work and life of Beethoven alone.

While the subjects chosen unquestionably bear some relation to the worth of an author's work, it is not too much to say that any subject grows interesting as the point of Mr. Mason's pen. As with a good composer, the worth is not necessarily in his theme but in the discourse which he evolves from it. Out of the resources of a full mind and heart the most unpromising theme may be clothed with significance and beauty. It is so here.

There is not, accordingly, a dull page in Mr. Mason's book; for his quick mind brings to every topic treasures gathered from many intellectual realms far and near. Or we might say that any topic, viewed by a mind of such reach, acquires meaning far beyond that which it would hold if viewed in the limited setting in which most writers would see it.

One might illustrate by innumerable quotations both the richness of the book and the unimportance of titles in connection with the worth of its content. It might be an intriguing task for the reader to attempt to guess the title under which such quotations as follow are to be found:

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The essays were written at various times and are here assembled and reprinted by permission of many magazine publishers. The musically interested public will share with the author a feeling of gratitude to these publishers for permitting these stimulating essays to become available in permanent form.

WILL EARHART.

* * *

Lohengrin, The First Act, by Richard Wagner, and F. H. SHERA. (Oxford University Press, American Branch, N. Y.)

Mr. SHERA has done a sincere bit of work in the selection of excerpts from the First Act of *Lohengrin*.

While the choral writing is much simplified and rarely divided, the harmonies remain unimpaired. The orchestra calls for two Flutes, Oboe, two Clarinets, Bassoon, two Horns, two Trumpets, two Trombones, Percussion and Strings, with suggested cues in absence of wind instruments. It is possible to do the entire work without soloists if necessary, though it calls for five characters, two Bases, Baritone, Soprano and Tenor.

In all, it is a work of taste and discrimination, suited to small Choral Societies of the better type of Peoples Chorus, with high ambitions and developing technique.

SUSAN T. CANFIELD.

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Pillicock Hill. Words by Herbert Asquith, Music by Alec Rowley. (Oxford University Press.)

This is a collection of eight songs for rote use. They are songs of imagination, some of which are admirably suited to the children's chorus and the formal program. The poems are charming, as appealing as "When we were very young," while the settings add to their charm a further touch of fancy.

SUSAN T. CANFIELD.

* * *

Derry Down Derry. Rhymes by Edward Lear, Music by Grant-Schaefer. (The Arthur P. Schmidt Co.)

This is "A Children's Concert, based on the Nonsense Books of Edward Lear." Some lovers of the Jumbies, The Table and the Chair, and Calico Pie will no doubt resent the addition of music to these rhymes, feeling that they are musical in themselves.

It is a jolly program for rather intimate situations, for children about ten years of age.

In these days of churchly rendition of all songs from prayers to jingles, it might have values for voice classes other than mere nonsense.

SUSAN T. CANFIELD.

* * *

Walk the Plank. Libretto by Phyllis McGinley, Music by Gladys Rich. (G. Schirmer, Inc.)

A short skit for assemblies, unison throughout especially applicable to Junior High School, and Camp programs.

The score is above the average, musically, and the fun legitimate.

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* * *

Cinderella and the Cat. Libretto by H. M. Barr, Music by W. H. Boyer. (Oliver Ditson Co.)

An Operetta in three acts, calling for thirteen characters and chorus, part of which is scored for three, and part for four voices, without bass.

An unaccompanied bit for two sopranos and two altos, scores the low alto as low as *e* below middle *c*. With this exception the scoring is favorable.

SUSAN T. CANFIELD.

* * *

Riding Down the Sky. Libretto by Geoffrey F. Morgan, Music by Geoffrey O'Hara. (C. C. Birchard & Co.)

An Operetta in two acts for mixed voices calling for tenor and soprano leads, four baritones, two mezzos, two medium voices (men's range, a tenth C to E flat), one bass and chorus.

Both chorus and solo parts are comfortably scored for Senior High School voices. The melodies are tuneful, the rhythms and harmonies of the usual comic opera type.

SUSAN T. CANFIELD.

* * *

Expression in Music, How to Obtain It, by H. A. VanderCook, 1652 Warren Avenue, Chicago.

Mr. VanderCook, being a teacher on brass instruments, has applied his study of expression exclusively to that field. It is a small booklet, comprising twelve articles on the importance of playing in good style, with expression; the intelligent and grammatical use of accent; a study of type figures for the application of rules as to power and accent; syncopation; tied notes; embellishments; staccato and legato; analysis of melody and harmony as a basis for modifications in volume and tempo; ensemble playing and the value of studious listening.

While the work is by no means as exhaustive or scholarly as the Matthis Lussy or Fuller Maitland treatises on the subject it enters a much neglected field, shedding needed light on a phase of music study too generally clouded, and should suggest and stimulate further study.

Ask any group of music students how they decide with what expression to play a composition.

(Continued on Page 89)

TEACHERS' TRAINING IN APPRECIATION

(Continued from Page 61)

of real value to the student who has had no teaching experience only when correlated with observation of the thing studied as it is applied to teaching conditions, and with actual experience in teaching it himself.

Third, knowledge of the related arts, especially literature, painting, sculpture and architecture. The amount of time which may be devoted to these in school will of course depend on the number of electives possible. But the possibilities for profitable correlation of music with these other arts are manifold, and here again the teacher with the larger range of knowledge and interest possesses greater capabilities (other things being equal) for making her course rich and vital.

A formidable schedule, this, when one adds the required subjects usually found in the school music course? Yes, but art is long, and there is no short cut to Parnassus. Nor can the height be achieved in four short years. There are many steps that can be surmounted only after one has put his training into actual classroom teaching. But to the serious student, the earnest teacher, the fact that there are new truths ever to be learned, new problems ever to be solved, furnishes continual joy and zest to the teaching of this most alluring and fascinating phase of public school music.

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If not too bewildered to reply at all one will surely say he plays it as his teacher directs and one will surely say he plays it as he *feels* it! That will be the extent of variety in replies, though very occasionally a student is known to ask for rules of expression.

Mr. VanderCook's musical technique is more facile than his use of the mother tongue but the seeker after truth will find it in useful form. The book should be especially helpful to young students or teachers who do not have ready access to the best teaching, and to leaders of high school orchestras or bands whose players are in such situations.

HULDAH JANE KENLEY.

* * *

Holiday Songs for High Schools and Choral Societies, by George W. Chadwick. (Oliver Ditson Company.)

A collection of sixteen songs for mixed voices, including New Year, Valentine and Spring Songs; Songs for Patriot's Day, Fourth of July and Armistice Day; and songs for the Christmas season.

The same interesting diversity in rhythms, voice-parts and harmonic treatment, the same fine choice of text and understanding joining of words and music, for the comfort of the singer and beauty of tonal result, that have characterized Chadwick heretofore. He is one of the few American song writers whose songs sing themselves with joyful spontaneity as do those of the English.

The collection is surprisingly appropriate to the high school chorus when one has thought of the composer as concerned chiefly with mature performers. In musical difficulty and vocal demands the songs lie well within the ability of a capable school group.

HULDAH JANE KENLEY.

* * *

The Messiah, Handel, revised, abridged and edited for High School and Community choruses by Richard Kountz. (M. Witmark and Sons.)

The foreword, written by Will Earhart, reads "More than a musical reverence is felt by the world for Handel's immortal masterpiece. By subject and usage through long decades it has acquired a religious import of deepest significance to thousands.

"It was a courageous task to undertake to modify such a work. There are doubtless those who think that the task should not have been undertaken at all. Even Mr. Kountz must at times almost have quailed before the self-imposed responsibility.

"For myself, I believe that the undertaking is justifiable. It represents one more effort to open the doors to the treasure houses of beautiful and sacred things that have not been sufficiently accessible to pupils in our public schools. To bring the enjoyment and elevation to them which will come from a study of this adaptation, alone justifies the endeavor. It is a reverent task done in a good cause and with a competence for which we should be grateful."

Harvey Gaul in the Pittsburgh *Sun Telegraph* says, in part, "Every one has had a shot at editing Handel's 'The Messiah,' from Mendelssohn to Prout, from Spicker to Noble, and now comes Richard Kountz with a new idea, and he abridges the oratorio so that it comes within the possibilities of a high school chorus. . . . Mr. Kountz has retained the Christmas section and much of the Lenten division and he closes with the 'Hallelujah.' He has added parts to some of the familiar solos, and has reduced others so that they are within the range of immature voices."

Fundamentalist music-educators may take comfort in the thought that purists are discarding even the Robert Frantz orchestration and returning to the bareness of Handel's own; evolutionists, strangely enough, in the company of Mozart, Mendelssohn, Franz and the other re-editors.

There is no question that students of immature technical equipment may achieve a more intimate acquaintance with the oratorio through this edition, nor that the work has been done with a deep sense of responsibility. The present reviewer leans toward the fundamentalist point of view, but objects less to the modifications themselves than to the embarrassing, even misleading, cover-display of the name of the author of the modest and generous foreword, in type larger than that of Handel himself!

HULDAH JANE KENLEY.

* * *

The Laurel Soprano, Alto and Bass Book, by Armitage. (C. C. Birchard & Co.)

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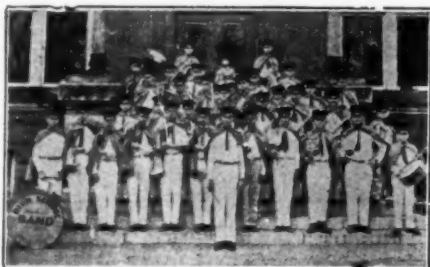
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* * *

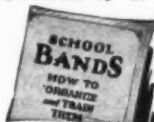
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its purpose indicates a lack of understanding of conditions and standards imposed by them.

In "Style in Musical Art" (C. Hubert H. Parry) there is a chapter on Choral Style which might well be read and pondered by prospective writers of songs for high school use. A few pertinent paragraphs follow:

"Before instrumental music had begun to exist there was no likelihood of composers trying to produce instrumental effects with voices. Before theatrical music was attempted there was no likelihood of composers endeavoring to devise devotional music in histrionic style; and before popular march music was thought of they could not use the phraseology of the brass band for their hymns."

"The early composers could concentrate their attention on the development of music which was fit for the voices of human beings to utter, and devised their artistic effects and their artistic methods in relation to that single object without being distracted by other types of art. Hence arises the singular purity of the style of what is called the golden age of choral music."

"The voice could take intervals which could easily be thought of, and those only." . . . "Inasmuch as conjunct motion is easier to think and is easier in its implications than disjunct motion, it has been highly characteristic of choral music as distinguished from instrumental music; and it may be added that predominance of conjunct motion is also characteristic of the finest and most elementally dignified melodies."

"For rhythm the means of producing the sound requires to have some capacity to give the effect of a blow, or to have a bite in the initiation of the sound. Melodic use of the voice was the prime consideration . . . the highest perfection being to attain the effect of an unrhythmic flow of sound."

Of Palestrina and Lasso. "Considerable variety was possible without going beyond the bounds of the strictest purity of style. These bounds the early composers could not well exceed, because their whole attention was devoted to finding out by experience and observation what voices unaided by mechanical means could do, and what it was most apt for them to do."

The problem of the composer for the high school chorus is that of the "golden age of choral music" concentrated and intensified, because of the limited and shifting range and the general adolescent condition of the student. Even in college choruses tenors who can sustain phrases in the neighborhood of high E, F, and G are rare; baritone tones are shy of tones above middle C. There are few immature altos who have a free low G, or few basses who have it in the lower octave. Question and discussion do not alter the conditions; they simply face us.

There is an increasing effort on the part of teachers to conserve voices and to establish habits that will continue to function when the student goes on to further study or out into the community.

The boundary line between chorus rehearsal and voice class is growing less easy to find; the good choral leader is doing a deal of voice teaching. It is either Canon Fellowes or Kennedy Scott who says that the way to sing an old English madrigal beautifully is to sing each part as beautifully as if it were a solo. If the parts of our songs were so written as to be worthy of that painstaking care they would be sung and listened for with the loving sensitiveness, the give-and-take, of real ensemble. Could a composer believe that, not so long ago, when a small student choir was criticised for singing Gibbons' Silver Swan too slowly, one of the singers said, "But don't you know why? It is that we like the way it sounds so well that we don't want to go on!"

The moment we begin to think in terms of vocal technic we require a specifically appropriate material. Vocal faults are comparatively few but universal, and directly related to the material used. It is conceded that immature voices are safely exercised only in medium range, leaving the extremes to await correct habits and established standards. Parts in comfortable range not only eliminate forcing, with its inevitable rigidity, but bring release from fear and self-consciousness, permitting thoughtful attention to beauty of ensemble and the many details improved by direct attention. Legato phrases, with singable intervals and flowing rhythms, induce good posture, breath support and sustain stream of tone. Beautiful texts make for niceness of diction, with resulting resonance-focus and tone quality.

The need, then, is for limited ranges, singable intervals, flowing rhythms, passionless beauty and purity of style.

This lengthy introduction may serve to justify the brevity of the reviews themselves. They are the gleanings from careful examination of several hundred compositions submitted, and the close scrutiny, as well as the analysis of the field of application, is due to a desire to be useful to both publishers and teachers.

Curwen, Inc., 1701 Chestnut Street, Philadelphia.

Some fifty songs in octavo, for male chorus, fully a third of which are distinctly superior in musical quality, vocal style and poetic content, but with parts obviously written with mature voices in mind.

It is a pity that the transcription of Vaughan Williams' arrangement of "Ca the Yowes"; Gustav Holst's arrangements of "I sowed the Seeds of Love" and "Matthew, Mark, Luke and John"; an arrangement of "Caleno Custure Me," an old English melody, by S. Taylor Harris, cannot be appropriately used in the average high school.

J. Fisher & Bro., 119 West 40th Street, New York.

Amaryllis, my fair One, by Giulio Caccini (1546-1614), arranged by Deems Taylor for S. S. A. Musically and vocally this is a joy, and well within

(Continued on Page 93)

EDUCATION: WHAT PROGRAM? WHAT PRICE?

(Continued from Page 19)

from the farm, the workshop, the mine, from industry and commerce, with the blood of the Occident and Orient coursing through its veins, speaking one language, loving one flag, destined in each of the forty-eight states of this great American league of nations to become citizens not subjects, masters not servants; an army trained to useful and intelligent citizenship and dedicated to the task of making a better today than yesterday, and a tomorrow better than either; an army whose proud accomplishments in the past and whose promise for the future lends glory to the wisdom and leadership of the nation's founders; an army whose high destiny lays upon every American citizen a sacred obligation to support to the limit of his power this stronghold of our democracy, this bulwark of our free institutions, the pride of the republic—the American public school.

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the range of high school girls. The words may be a bit fervent, but it is our experience that sufficient beauty in the music makes for forgetfulness of the words, anyway.

Deep River, transcribed for S. S. A. by Franz C. Bornschein. The range is fair for the most part, though it asks a low G of the altos. The voice lines are less melodic and vocal than one could wish, and the general effect more sophisticated than native Negro music.

Chinese Dance, an arrangement for S. S. A. by Bornschein, of Tchaikovsky's dance from "The Nutcracker" which is delicate, charming and usable.

H. W. Gray & Co., New York.

Standard Part Songs for Schools, Colleges and Choral Societies, edited by Hollis Dann.

A collection of twenty-two Four Part songs for Mixed Chorus. In general the tenors run higher and the basses lower than desired for ease and safety in the high school, though alternatives are usually suggested. Among the songs are Schumann's "Gipsy Life"; Pinsuti's "Good-Night, Beloved"; Pearsalls "In Dulci Jubilo" and Barnby's "Sweet and Low." Each of the twenty-four may be had separately and orchestral parts are obtainable.

C. C. Birchard and Company.

Nocturne (Andantino), for S. A. B., by Edwin H. Lemare, arranged by Gladys Pitcher. The melody is given to each part in turn in a very simple and unpretentious setting.

One Christmas Night, a traditional melody arranged for mixed chorus, plus soprano and tenor soloists, by Morten J. Luvaas. A very beautiful arrangement, with motifs from "Silent Night" introduced near the end, leading into the suggested unaccompanied singing of that hymn in a program.

America, by Ernest Bloch. This unison anthem is from the \$3,000 prize symphony which was played in a practically "simultaneous premier" on December twentieth and twenty-first by the New York Philharmonic, the Boston, the Philadelphia, the Chicago and the San Francisco Symphony Orchestras. It is dedicated to Walt Whitman and Abraham Lincoln, and is worthy. For so brief a bit it has a remarkable range of emotional expression and is marged by vigor, sturdiness and beauty far beyond any patriotic song in our whole present repertoire.

G. Schirmer, Inc., New York.

Enchantment, a part song for three-part chorus of women's voices, by Edward Shippen Barnes. A simple, straightforward bit of writing as well suited to the Junior or Senior High school as to the adult group, in both vocal range and verbal content.

Gottfried H. Federlein has arranged the "Three Dances from Henry VIII," by Edward German, for Mixed Chorus, with May Day words by Frederick H. Martens. All are attractive and inter-

esting, though the Morris Dance is the practicable one for our use.

Of numbers submitted from the "School Choral Series" it is good to be reminded of several for women's voices, two parts, that are not new but sometimes not easily found in separate copies; Mendelssohn's "The Maybell and the Flowers" and "I Would That My Love"; the Gavotte from Thomas' Mignon, arranged by Frank Rix, and set to "Lords and Ladies all are We"; "Summer Winds," by Wilson Bishop.

When Christ was born of Mary free. An old French melody, "Gentil Coquelicot," adapted by Edward Shippen Barnes for a Mixed Chorus of Five Parts or for Four Parts with Soprano Solo, a cappella. The parts are not extreme, very singable and beautifully written. The folk quality is preserved.

Oxford University Press, American Branch, New York.

Let the Pipes and the Clarions. For two soprano voices, from Purcell's "Fairy Queen." As delightful a duet of sturdy sprightliness as ever Bach wrote, and full of bright charm. It could be well done in the sixth grade and would be charming in a college choral club. A superior vocal study.

All Creatures now with Hearts Rejoice. An anonymous early seventeenth century song for three parts, treble, transcribed and edited by Peter Warlock. It falls just short of the free, gay abandon of the Thomas Weelkes ballets, but has the advantage of lying well within the range of high school girl's voices, and is an interesting and satisfying approach to later study of such ambitious things as those.

Oh Open the Door. Traditional air with words of Burns, arranged in true character by Hugh S. Robertson, leader of the famous Glasgow Choir. The melody lies chiefly in bass and tenor, in comfortable range for the high school boy. The beauty of the contrapuntal voice lines necessitates sensitive ensemble, and the marked Scotch quality make this a valuable number for a Folk Song program.

The Winter it is Past. Traditional words and tune arranged by Ernest Bullock for four mixed voices, simply and delightfully in its native style. It is tantalizingly reminiscent of "The Snowy Breasted Pearl."

Christemas, a unison song to Old English words, by Percy Judd. Well set and singable. It would be a nice fourth or fifth grade song for your next Christmas program.

Maureen (Paterson Press). An Irish Cradle Song for mixed voices, unaccompanied, by Hugh S. Robertson. Beautiful, simple and vocal.

The Rowan Tree (Paterson Press). A traditional Scottish song arranged for mixed voices, unaccompanied. Very simple and lovely.

Nine Schubert songs edited by W. G. Whitaker, in separate octavo. Unison, with good trans-

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* * *

Piano

Of the quantity of sheet music examined, much of which does not apply to the public school field, I have selected the following as above the average. While the list represents but one person's opinion or taste as the case may be, it seems to me these include, aside from technical teaching points, some slight musical or imaginative significance which adds a touch of artistry to such simple studies.

- A. 1. *Six Christmas Carols*, by W. Otto Miessner. (Miessner Institute of Music, Milwaukee, Wisconsin).
2. Solo Melodies.
3. Minute Melodies.
4. The Melody Way, More Melodies.

Of the four collections listed, all of which are attractive, I mention especially Nos. 1 and 2. In "Solo Melodies," Mr. Miessner has succeeded most pleasingly in capturing for small fingers the qualities of various instruments while the "Six Christmas Carols" are delightfully handled, the result being simple and yet unusually rich harmonically.

SUSAN T. CANFIELD.

* * *

Stories of Melodyland, by A. Louis Scarmolin. (G. Schirmer, Inc.)

1. Quiet and Peaceful.
4. Little Miss Joy.
5. Frogs.
6. Indian War Dance.

Two Jolly Pieces

1. The Cuckoo.
- Seven Tone Pictures*, by Myra Elsworth Burdick. (G. Schirmer, Inc.)
- Sleep Dolly Sleep.
 - A Rustic Dance.

Ten Descriptive Pieces, by Minnie Coons Freeman. (G. Schirmer, Inc.)

6. A Chinese Dance.

Piano Stories, by Mathilde Bilbro. (G. Schirmer, Inc.)

- The County Fair.
- A Summer Day-Dream.

Bouncing Ball, by A. G. Dreisbach. (G. Schirmer, Inc.)

Less Simple, by Katherine K. Davis. (G. Schirmer, Inc.)

- Two Dances for Piano.
2. Musette.

Moroccan Mosaics, by Lily Strickland. (G. Schirmer, Inc.)

The Enchanted Nymph, by Mischa Levitzki. (G. Schirmer, Inc.)

B. *Pleasant Hours at the Piano*, by Margaret S. Martin. (Clayton F. Summy Co.)

The intention of this book is to present one at a time the problems to be considered, giving the child time to form "a definite idea of a key, its sharps, flats, principal chords, etc." It is planned for class instruction.

The author calls particular attention to the "Rhythmic measures to be clapped, counted, tapped, or any other physical method." To a believer in Dalcroze, who sees rhythmic trouble disappear before complete physical experience of rhythms, this phrase is gratifying.

Folk and familiar tunes are generously used and both hands are introduced simultaneously, the principal chords being used immediately.

Although harmony is not its greatest strength, the book is superior to much of the material published for this age.

SUSAN T. CANFIELD.

* * *

C. *A Magic Stairway to Music*, by Mary Clark Dutton. (The Bay State Music Co., Lawrence, Mass.)

The material consists of two piano books, preparatory and elementary, illustrated in black and white; a seven octave pasteboard keyboard; colored discs, both for time and scale building; gummed staff lines and clefs; a manual and supplement to the manual.

The system is planned for very young children. The emphasis is placed upon rhyme and theory rather than upon musical experimentation and experience. Considerable attention is given to hand and finger position in proportion to the little required of the ear at a time when finger coordinations are undeveloped and the sensory equipment especially active. The early tunes employ five fingers and from the standpoint of the eye produce a feeling of the "up and down" of the keyboard with middle C as a pivotal point. Independence of the hands is well developed though the use of chord is introduced late.

A nice introduction of key signature writes the sharp or flat into the staff as it occurs in the melody later placing it as a signature.

The correlated music in sheet form I find somewhat less interesting musically than the usual run of beginner's material.

SUSAN T. CANFIELD.

* * *

Natural Dance Studies, by Helen Norman Smith. (A. S. Barnes and Company.)

This is a collection of Rhythm and Dance Studies planned for gymnasium use. While of prime interest to the physical training field it may prove of interest to some music teachers.

The book is organized under three headings. Group 1 consists of six free rhythms for walking, skipping, bouncing, waltzing, greeting, and the minuet. In Group 2 are nine dramatic rhythms

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Musicians' Book of Knowledge, by Clifford A. Caton. (Southern California Music Co.)

There is more practical information contained in the 72 pages of this little booklet than I have ever seen in any *one* book of many times its size.

The subject matter is presented in a compact and direct manner; all unessential and foreign matter has been eliminated, and the result is a compendious collection of valuable information, clearly set forth in plain, non-technical language that all who read may readily understand.

Among the subjects treated are: The use of the baton; Interpretative; Description of all the instruments in a band or orchestra; four seating plans for bands; six seating plans for orchestras; a list of substituting instruments; a transposition chart for all transposing instruments; six band formations for marching; Drum major's duties and signals; how to produce an operetta; graded lists of music for band and orchestra; lists of methods, instruction books and text books; and addresses of publishers.

Here is almost every thing that a band or orchestra teacher needs to know, readily available at a glance; and to a teacher having his first experiences with a band or orchestra this book will prove invaluable.

OTTO MERZ.

* * *

The School Band and Orchestra, and its relationship to the community. (Pan-American Instrument and Case Co.)

This booklet is published expressly for music supervisors and teachers who are interested in organizing school bands and orchestras.

The first twelve pages are devoted to presenting

the reasons why such organizations are practically, educationally and esthetically beneficial, not only to the members thereof, but also to the community at large. The latter part of the booklet is devoted to definite practical means of organizing, financing and equipping such instrumental organizations.

It is well written; the arguments in favor of bands and orchestras are presented in a clear, concise and logical manner; and the plans for organizing, financing and equipping are complete in all details.

Every teacher, supervisor and director of music knows that bands and orchestras are a valuable and indispensable additional to the curriculum of the music course in schools.

There are, however, many non-musical individuals who do not appreciate the value of such school organizations, and quite often such persons, by virtue of their position and influence in the community, are enabled to seriously hamper and retard the development of these vital musical activities. This booklet placed in the hands of such individuals will tend to change their unfavorable attitude to a sympathetic appreciation of the benefits which will be derived from instrumental groups by all concerned: the members of the groups, the school, the home and the community.

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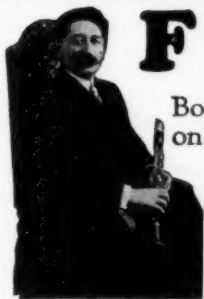
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The Saxophone Guide, by A. A. Ross.
(The Boston Music Co.)

Mr. Ross calls this a "practical guide for beginners." This is misleading in that it gives the impression that this book supplies all that a beginner needs in the way of an instruction book.

It is really a manual for the use of anyone trying to learn to play the saxophone without the aid of a teacher. It gives directions for the proper position while playing, correct breathing and other problems which are usually explained by a teacher.

There are neither exercises nor musical examples whatever, and as stated above, it is intended to replace the personal admonitions of a teacher in cases where there is no teacher.

OTTO MERZ.

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The Giant Talks, by Kemp Stillings. (Arthur P. Schmidt Co.)

This is a companion book to the same author's "The Great Adventure" which was reviewed in the December JOURNAL.

"The Giant Talks" consists of preparatory scale exercises for little violinists, and follows the same plan that is used in "The Great Adventure." The author tells a story and as part of the story introduces various scales.

There is here the same disparity between the plane of mental development required to appreciate the story and that necessary to assimilate the musical material that I found in the earlier book. A child young enough to be interested in the story will be too young to grasp the full significance of the musical problems encountered, while on the other hand, a child old enough to understand the musical contents would be too mature, mentally, to be interested in the story.

The scheme of presentation is basically sound, and with a little skillful elaboration of the story and judicious adaptation of the material, excellent results should be obtained with very young violin students.

OTTO MERZ.

* * *

The Very First Violin Studies, by Ellis Levy. (Clayton F. Summy Co.)

There are two books of these studies. The first book consists of studies in major keys, the material of the second book is in minor keys.

Each study has an appropriate title, thereby arousing the interest and stimulating the imagination of the young student.

The plan upon which these studies have been formed is pedagogically sound; it has been consistently developed from the first to the last study, and is in full accord with modern ideals of music study.

A good course of studies for young students, from which both teacher and pupil will derive much benefit and pleasure.

OTTO MERZ.

* * *

The Art of Expression for the Violin, by A. H. Weisberg. (G. Schirmer, Inc.)

This work consists of an analysis of the principles of expression, and a series of forty-six musical examples for the practical application of the various principles.

With this book the author has made an invaluable contribution to the literature of violin studies, treating of a phase of violin playing which is

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often neglected in the feverish desire to achieve technical proficiency. He proceeds on the sane and healthy premise that it is not necessary to become a great technician before learning to play beautifully and interestingly.

In this he is in entire accord with the aims and ideals of the modern curriculum of musical education. As every music supervisor and teacher knows, it is desirable and quite possible to learn to play or sing with expression, while at the same time developing the technic, from the very first stages of study. Technic and expression are not really separate divisions of musical art. On the contrary, expression is technic, mental and intellectual technic. It is the soul of music and therefore it is important to awaken and develop it else all merely physical technic (manual dexterity), will be barren of any artistic results.

This awakening and development of expressive playing is admirably accomplished in the book before me.

It is in two parts. Part I is theoretical and explanatory. The various elements of expression are analyzed and their proper methods of application explained in detail. It treats, among other items, of phrasing, tempo and its modifications; accents; special bowings and other purely violinistic problems which enter into the expressive interpretation of musical compositions.

Part II contains forty-six musical examples selected from standard works in which the principles explained in Part I find practical application.

To further aid the teacher and guide the student, an ingenious, but simple system of marks and figures in Part II refer to the section and paragraph in Part I wherein the problem involved is analyzed and its proper solution explained.

A good, interesting and inspiring book. One that I am sure many teachers will find to be "just what they have been looking for."

OTTO MERZ.

* * *

Teaching the High School Band, by H. A. VanderCook. (VanderCook School of Music.)

For the experienced band leader there is nothing new here. It is simply a digest of all the essential details that enter into the teaching and training of bands; knowledge which the experienced teacher has acquired through years of trials and tribulations.

For the inexperienced teacher, who is making his first essay in the field of band work, here is much valuable information which he *must* know if he would meet with success in his endeavor.

The objectives to be attained are presented clearly, and the mistakes and faults that will develop while trying to attain those objectives are plainly indicated and their remedy prescribed.

The language used is simple and not over technical, and the various subjects are treated authoritatively in an interesting and enlightening manner.

A book that will be a great help to every young teacher lacking practical experience in teaching bands, and I have a suspicion that an experienced teacher would not just be wasting time in reading it through and pondering its contents.

OTTO MERZ.

* * *

Song of the Volga Boatmen, a Choral-Symphonic Paraphrase, by Albert Stoessel. (C. C. Birchard & Company.)

This admirable piece of work adequately fulfils the expectations evoked by the name of the writer. Mr. Stoessel's musicianship is of such undeniably high order that his name appended to a compensation is virtually a guarantee of its merit.

This Paraphrase is well constructed; there is plenty of contrast and the harmonic and polyphonic treatment is consistently interesting throughout.

The orchestration is well balanced, sonorous and colorful, and not at all difficult.

The chorus parts, Soprano, Alto, Tenor and Bass, make no undue demands of the singers. They are singable, lie well within the range of the voices, and offer no difficulties in the way of awkward leaps or bad intervals. The use of the chorus is entirely optional as the composition is complete in the orchestral version.

The various orchestra parts have been so "cued" that it may be effectively played by the average orchestra, consisting of Flute, 2; Clarinets, Oboe, Bassoon, 2 Horns, 2 Trumpets, Trombone, Percussion and Strings.

It is not very long (consuming about seven minutes) and will be a desirable addition to the musical library of any Junior or Senior High School.

OTTO MERZ.

* * *

Seven Selected Compositions, for Orchestra, Vol. I. (Arthur P. Schmidt Co.)

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They are musical, and graceful, possessing interesting characteristics that will appeal to the imagination of young players.

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A good book for a young orchestra and a relief from the banal and diluted material offered in so many publications for childrens' orchestras.

OTTO MERZ.

* * *

"Biscay," Quartet for Strings (No. 8), and "Threnody," Quartet for Strings (No. 9), by John B. McEwen. (The Anglo-French Music Co., Ltd.)

Two excellent numbers. Artistic in conception and finely developed with consummate musicianship, they are a notable contribution to string quartet literature.

"Biscay" is not of the formal, classic quartet form but is rather of the "suite" type of composition.

It contains three movements: No. I, "Le Phase"; a strong, vigorous Allegro in $\frac{3}{8}$ rhythm, which, by its contrapuntal treatment, permits each of the players to display their musicianship as well as their playing ability; No. II, "Les Dunes"; an Andante movement in $\frac{3}{4}$ rhythm, with a charming melody of decidedly Oriental flavor and with a distinctive rhythm throughout; No. III, "Le Racleuse"; a highly interesting $\frac{3}{4}$ Vivace movement, with delicate phrasing, and an undercurrent of pulsating rhythm that is irresistible in its appeal.

"Threnody" consist of a single movement, Lento, in $\frac{3}{4}$ rhythm. The first section consists of a broad, serious melody entrusted to the viola. It is well contrasted by interpolated contrapuntal epi-

sodes that interrupt the theme, with, at times, startling surprise. The second section is in the nature of a free fantasia in which the composer gives full rein to his musicianship. It abounds in strange harmonies, melodic fragments and weaving of moving parts that impart a kaleidoscopic effect to the whole section. The third section, which closes the composition, moves evenly, with an unbroken quarter note rhythm toward the end, and is rich in harmonic content, and strongly imbued with a feeling of sadness.

Mr. McEwen writes in the modern style, but never oversteps the bounds of euphony to enter the field of cacaphony and discord so often displayed in ultra-modern compositions.

As to the availability of these compositions for school purposes, there is no doubt in my mind but that they will not be of very general value in that field, owing to their difficulty.

They demand highly developed and intellectually mature performers for a proper interpretation, and are much above the level of any but the most exceptionally advanced members of High School Orchestra. Hence their use in school work will be restricted to isolated, exceptional occasions.

OTTO MERZ.

* * *

Johann Sebastian Bach Organ Choral Preludes, arranged for Strings, by Harry Hodge. (Patterson's Publications, Ltd.)

Here is good, strong nourishment for the young musician. There is no need to write overmuch about these publications. It is superfluous to praise any composition by Bach, and on the part of a lesser man such praise would savor of presumption, to say the least. I will therefore let the name "Bach" represent everything I might write about these compositions.

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The arrangements for First and Second Violins, Viola, 'Cello and Bass by Mr. Hodge have been made with care and discrimination. They are not difficult and can be played by members of almost any average High School Orchestra.

There are two sets of these Choral Preludes. The first set contains: "Schmücke dich, liebe Seele," (Deck thyself, my soul, with gladness); "Ertödt uns durch dein' Güte," (Mortify us through Thy Grace), and "Ich ruf' zu dir," (I cry to Thee, O Christ).

The second set contains: "Nun komm' der Heiden Heiland," (Come, Saviour of the Gentiles); "Gott, durch deine Güte," (Lord, by Thy loving kindness) and "Meine Seele, erhebt den Herrn," (My Soul, praise the Lord).

All of these works are familiar to lovers of Bach, and will need not further commentary on my part.

There may be some effort necessary to interest High School students in playing Bach, but one thing is certain: the teacher is going to have a good time when any of these numbers are played.

OTTO MERZ.

* * *

Trio for Violin, Violoncello and Piano, by Gustave Strube. (G. Schirmer, Inc.)

A fine composition; beautiful, inspiring and satisfying in every way, but—it is not for performers of High School age. I doubt whether there is anywhere a High School that could muster three students with sufficiently developed

technic, and maturity of musical perception adequate to achieve a creditable rendition of this composition.

In the hands of capable musicians it would, however, provide a performance well worth hearing.

OTTO MERZ.

* * *

A Bach Suite, arranged by Gerrard Williams. (Oxford University Press.)

This Suite consists of eight movements selected from the piano suites of Johann Sebastian Bach, and arranged by Gerrard Williams. Mr. Williams states, in a note to the score that: "This suite is intended for strings alone; but optional wind and timpani parts have been added for the convenience of amateur, theatre or similar orchestras." This treatment considerably extends its sphere of usefulness, compositions for the entire orchestra being more acceptable than those for the string section alone.

The treatment of the parts shows great skill and mastery of the technic of instrumental combinations. None of the parts are difficult to play and the result is ideal cultural material for High School Orchestras.

The Suite consists of: Prelude, from the third "English" Suite; Allemande, from the second "French" suite; Sarabande, from the fourth "English" suite; Gavotte, from the fifth "French" suite; Minuet No. 2, from the first "French" suite; Bourée I and II, from the second "English" suite, and Gigue, from the fifth "French" suite.

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J. ALFRED CASAD, CHORUS. While at Heidelberg College, Mr. Casad acted as student director of the Men's Glee Club. Later, at Hays, Kansas, he was for three years assistant conductor of the Festival Chorus of 500 voices as well as director of the Men's Glee Club. At Hays he gained the distinction of being the only man in the United States to organize a state intercollegiate glee club association which held its first contest in less than six months after its organization. He has appeared with success as a baritone soloist in numerous towns in Ohio, Indiana, Kansas, South Dakota, and adjacent states.



FREDERICK LOCKE LAWRENCE, ORCHESTRA. As head of the Department of Piano and Composition and conductor of the Little Symphony Orchestra at Carleton College for many years, Mr. Lawrence is well-known in the musical world. He is described by critics as being a thorough musician, well-grounded in technique, and a splendid instructor. Those primarily interested in conducting orchestras will be fortunate to have the benefit of his advice, instruction, and supervision during the course.



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These numbers will be apt to be more interesting to young musicians than those of the "Organ Choral Preludes" reviewed above, inasmuch as they consist of lighter compositions, if such a term as "light" may be applied to anything that Bach wrote.

They are—but why add anything more? When I say that they are fine arrangements of eight choice examples of Bach's shorter pieces, is it necessary to add anything further?

OTTO MERZ.

* * *

Concerto Grosso in C minor, for String Orchestra, by Francesco Geminiani; edited by M. Esposito. (Oxford University Press.)

A fine example of early 18th century instrumental composition, displaying all the qualities that unite to produce the charm of the music of those times. Simplicity, clarity, purity and sincerity abound from the first to the last measures.

Not very difficult, and well within the capabilities of the average High School Orchestra, it's usefulness will consist, not so much in providing an effective number for public performance, as in supplying excellent material for advancing the musical understanding of the members of the orchestra.

It's use in this country will be somewhat limited by the fact that it is arranged only for strings, (first and second violins, viola, 'cello and bass) and that there is no published piano part. A footnote to the score announcing that a piano part in manuscript may be hired from the publishers does not offer much assistance, considering that the publishers are situated in London, England.

OTTO MERZ.

* * *

Melodies for Two Violins and Piano, by Mary Carmichael. (The Arthur P. Schmidt Co.)

Three folk songs: "Drink to me only with thine eyes," "It was a lover and his lass" and "The dew each trembling leaf enwreathed," arranged in a charming manner for two violins and piano. Not difficult, the player of the first violin part will need some knowledge of the third position in

order to play the first two numbers, but the third number and the second violin part of all three do not go outside the first position.

Would be good numbers to use with a violin class, as preparation for ensemble playing, or for public performance.

OTTO MERZ.

* * *

To a Wild Rose, by Edward MacDowell; transcribed for four violins and piano, by Edward G. Simon. (Arthur P. Schmidt Co.)

This is a skillful and effective arrangement, for four violins and piano of MacDowell's universally known "To a Wild Rose."

All four violin parts are easy. Only once does the first violin overstep the bounds of the first position for three measures, and even there, it is so arranged that those three measures may be played an octave lower without seriously marring the general effect of the whole.

There is an ad. lib. 'cello part which however, has nothing of importance to contribute, and may be added or omitted without any appreciable effect on the arrangement for four violins and piano.

Will be a fine number for public performance by a violin class, or the violin section of an orchestra.

OTTO MERZ.

* * *

Treasure Tunes for Violin and Piano, by Albert Stoessel. (C. C. Birchard & Company.)

A collection of twenty transcriptions of folk tunes and classic melodies. The material of this book has been well selected, and quite a few of our old favorites are included.

The arrangements of both the violin and the piano parts are flawless and at the same time not difficult.

It is just a book to give to a young violinist who wants some recreative material to relieve the monotony of exercises, and at the same time needs to lay the foundations for an appreciation of the better grade of music.

There is an ad. lib. violon cello part, the addition of which will prove effective, but the absence of which will in nowise detract from their value as violin solos.

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A Little Suite for Violin and Piano, by
Lucina Jewell. (G. Schirmer, Inc.)

This might well be called "The First Suite." The violin part is entirely in the first position; there are no rapid passages, no bad skips nor complicated rhythms, and it can easily be played by a young student after only a few months of study. The piano part is also not very difficult, and can be played by an average pianist of ordinary ability. Just the sort of pieces that Johnny can play with sister Mary playing the accompaniment.

Don't receive the impression, however, that this is "baby" music. Far from it. Each number is a well constructed, charming composition in every way, and the melodic quality and harmonic treatment are of such a high grade of excellence that it is astounding to discover that the genuinely musical effects have been achieved by such exceedingly simple means.

There are five numbers in the Suite, as follows: 1—Prelude; 2—Sarabande; 3—Gavotte; 4—Air; and 5—Jig. The composer has evidently patterned after (but not copied from) the dance suites of the 17th century, and she has succeeded in embodying in her little compositions the quaint, naive simplicity of those early suites.

Any one of them will be sure to please players and listeners alike, but don't stop with one, get them all. You will want them after you have heard one of them.

OTTO MERZ.

* * *

Transcriptions for Flute (or Violin) and Piano, by Georges Barrère. (G. Schirmer, Inc.)

The first of these transcriptions is of an "Air," by Jacques Aubert. This composition of the early 18th century is an Allegretto movement in $\frac{3}{8}$ rhythm, and a charming example of the delightful simplicity and spontaneous melodic invention of the earlier composers. The second of these transcriptions is of a "Pavane" by Camille Saint-Saëns. This composition has more movement, and is more sophisticated both in form and treatment.


Mr. Barrère has presented us with two fine additions to flute literature. Contrary to the usual

custom of writing for flute, he does not exploit the extremely high register, but keeps his flute in a comparatively low and medium part of its range, where it can best express the sweetness and appeal which is the instrument's most characteristic idiom. He also eschews all pyrotechnics of a violent nature. When he gives his flute rapid figures, which occurs only in the last ten measures of the Pavane, he does so solely because they are an integral part of the composition and not for any vulgar display of virtuosity.

The flute part is marked "Flute (or Violin)." This is the only false note about these compositions. It is true, a violin could easily play the flute parts, but it would, to my mind, most effectively spoil the esthetic worth of the whole composition. Nowhere could the violin reproduce the limpid clarity, and polished gracefulness of the flute. No! leave these gems to the flute where they belong, and let the violin keep "hands off."

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